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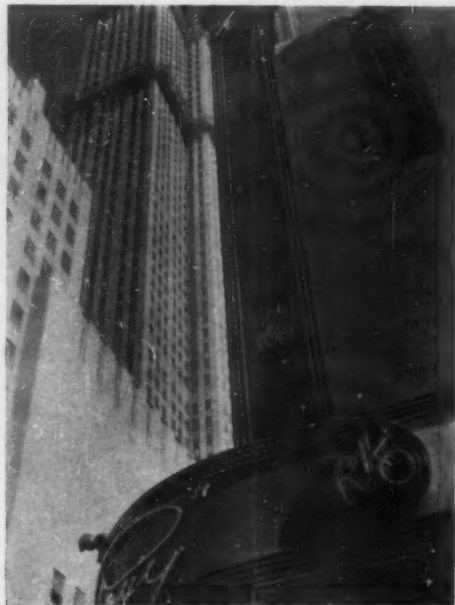
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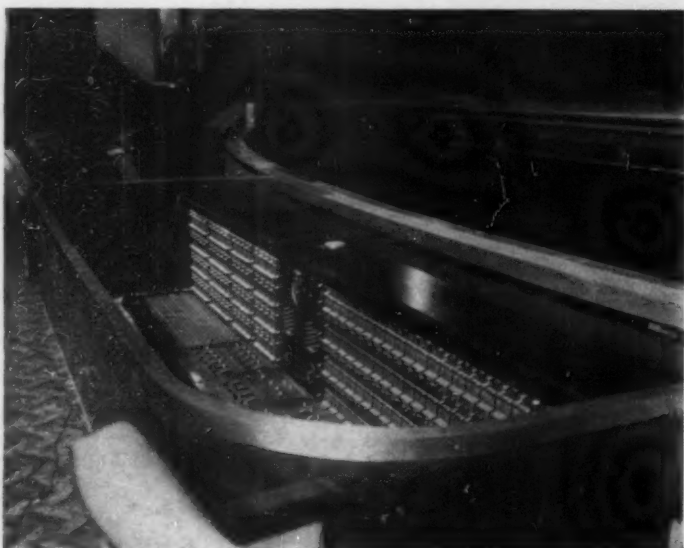


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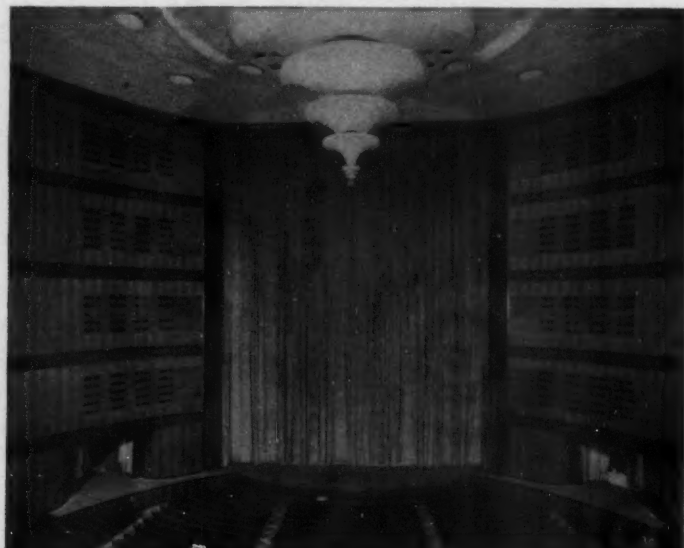


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By IRVING SCHWERKE

PARIS.—The orchestras recently paid attention to a number of neglected composers. Vincent d'Indy, who died a year ago, is not excessively appreciated in France, though all Frenchmen know that he is one of their greatest masters. The time may come, however, when the general mass of the nation's music-lovers will take d'Indy to their hearts, and love and benefit by the message of beauty he so lovingly gave.

These are speedy times, and in nothing do the modern publics more fully reveal their mastery of speed, as in their ability to forget. Little Buttercup spoke truly when she lisped her song. Here today and gone tomorrow—at least gone from the public mind. It was, therefore, gratifying to see that practically every one of our orchestras directed the minds of their audiences towards d'Indy. The success they had in doing it, will perhaps induce them to do it again and before long. The Padeloup Orchestra, conducted by Freitas Branco from Portugal, gave *Jour d'Été à la Montagne*; the Conservatory Orchestra, under Philippe Gaubert, did the *Symphonie sur un thème montagnard*, with Emma Boynet at the piano. At the Colonne Orchestra, Gabriel Pierné directed the prelude to *Act III of Fervaal*, the symphonic poem *Songe fleuri*, and the Oath of Vita from *L'Etranger*, in which latter Mme. Balguerie was soloist; while the Poullet Orchestra, conducted by Emil Cooper, did the introduction to *Fervaal*.

The anniversary of d'Indy's death was marked also by a religious service in the Church of Saint-Jacques du Haut-Pas. A throng of the master's friends, admirers and pupils attended. The service was impressive and moving. The musical program which was given during the Mass by pupils of the Schola Cantorum (directed by Louis de Serres), consisted of *Messe Sine nomine*, by Palestrina, *O Saint Croix*, by d'Indy, and *Pie Jesu*, by Saint-Regnier. It was a fitting homage to one of the great geniuses of French art.

HOMAGE TO KOECHLIN

The Paris Symphony Orchestra, conducted by Roger Desormiere, and assisted by vocal soloists Mmes. de Silvera, Urner, Mm. Dubos, Braminoff, and the Nivart Chorus, gave a program of works of the French composer Charles Koechlin.

M. Koechlin, who was born in Paris in 1867 of Alsatian parentage, is a prolific composer. His works have won him considerable esteem and admiration, but they have never entered into the category cherished by the general public. Perhaps they are too intellectual for popular gustation, perhaps their composer is too pure in his musical style, too classical in his cerebral qualities, too independent to become an idol of the *hoi polloi*. At the Paris Conservatoire, he was a pupil of Taudou, Massenet, Gedalge and Fauré. His works include compositions for voice and piano, songs à cappella, compositions for orchestra, chamber music groups, the theatre, piano, organ, and a number of literary productions on teaching, harmony, polyphony and criticisms. M. Koechlin lectured in the United States in 1918-1919.

The concert of his works was more than interesting. The Fugue in F minor and the Symphonic Fugue are powerful pieces, bristling with movement, nothing scholastic about them, but something very personal and penetrating. In Five Chorales, in modes of the mediaeval period, Koechlin again discloses his fondness for manners now forgotten. Concentrated in the extreme, effective.

The first part of the concert, and undoubtedly the most unusual, was devoted to *The Jungle Book*, inspired by Kipling. The composer has seized upon all the mystery, exotic color and suggestiveness of the favorite author: *Night Song*, introspective, thoughtful, weird; *Berceuse phoque*, a triumph in pure orchestration; and *Song of Kala-Nag*, impassioned, elemental, strength-imbué. The delightful part of it all is that Koechlin's *Jungle Book*, which sounds, not only modern, but extremely modern, was composed in 1899, fully a decade before the youths who now try to startle us with their amazing inventions, so much as knew what a baby's nipple was! *La Course de Printemps*, a

symphonic poem, also based on Kipling's *Jungle Book*, likewise proved to be out of the ordinary. Composed in 1927, its musical ideational material is generous, its orchestration is rich, its rhythmic background is decisive. The composer musicalizes the anguish and inward struggle of *Mowgli*, child of nature, in contact with the sweet voluptuousness of spring night.

RECITALS

Jacqueline Salomons, violinist, scored in her recital at the Salle Gaveau. The audience was large and heartily appreciative, recalling the young artist and demanding encores.

In her program of concerto in E minor (Mendelssohn), sonata in E major, for violin alone (Bach), second sonata (Roussel), and *Tzigane* (Ravel), Miss Salomons displayed solid technic, clear tone and feeling

for the form and style of her music. The Mendelssohn was neatly and lyrically read; the Bach sounded fresh and youthful; the Roussel sonata (accompanied by the composer) was interesting; Ravel's *Tzigane*, brilliant. Among Miss Salomon's encores was Nováček's *Perpetual Motion*.

OLÉ! OLÉ!

The vast Théâtre des Champs-Élysées was packed to standing room to hear Supervia's costume recital of Spanish songs. Never was the fêted singer more Spanish, more femininely bewitching. To the expert accompaniments of Ivor Newton, she sang Iberian lyrics by de Falla, Granados, Turina, Nin, Vives and Chapi. There was also a group of Spanish "rhythms" (popular ditties from various parts of southern Spain) which Supervia did to the guitar playing of Senor Amalio. Mr. Newton was heard on his own in Albeniz' *Seguedillas*, which he played with excellent technic and spirit, winning a fine success.

Supervia was eminently successful in everything, and had to repeat and add extras until a very late hour. In the audience were many Spaniards—representatives of the old and the new régimes—ambassadors, ministers, politicians, artists, members of the royal family, and others, and when they were not shedding a furtive tear over the sentiments touched upon by this or that nostalgic ditty, they were shaking the house

(Continued on page 9)

Rome's Operatic Activity Shows Negative Results

Large Deficit—Only Two Novelties—Russian Opera Compensates for Lack of Home Product

By RAYMOND HALL

ROME.—The approach of the winter opera season induces somewhat gloomy reflections on the Depression versus the lyric stage, even in this home land of opera, where it is liberally subsidized by the national government as well as by provincial and municipal administrations. Considering Rome for the moment, the Royal Opera offers us a bill of appalling poverty, the entire season's program containing only two works of interest to cultured musicians: the premiere of Riccardo Zandonai's *La Farsa Amorosa*, and a revival of Macbeth. Marinuzzi's *Palla de' Mozzi* and Alfano's *Resurrezione* are no longer novelties and the remainder of the bill, with the exception of *Petroushka*, is of the most hackneyed stock repertoire.

It may be argued that financial conditions impose retrenchment, and in fact the figures for the Royal Opera are anything but comforting. The recently published balance sheet for last season discloses a deficit of 5,310,000 lire (\$272,300), which was assumed by the city. This year's deficit is expected to be much higher, so that out of a subsidy of \$272,300 a mere \$2,000 will be available for mounting novelties; a fact which does not bode well for their production.

The increasing sterility of this municipal enterprise is readily apparent from the foregoing. There would be less grumbling, however, if at least a first-class season were provided in return for all this money squandered, but the chances thus far appear anything but bright as long as the direction of art affairs is left in the hands of politicians.

PRINCE IGOR AND THE CZAR'S BRIDE

In compensation for this squalor, past and prospective, the Roman musical season was opened with the visit of the Russian Opera from Paris, a rare treat for the Italian capital. This celebrated troupe, created and directed by Prince Tseretelli, formerly Intendant of the Imperial Opera of St. Petersburg, presented at the Teatro Argentina three works of its repertoire, namely *Prince Igor*, *Boris Godounoff* and *The Czar's Bride*. Both the first and last works were new to Rome. All three offerings crowded the house with the elite of the Roman public, who were immediately aware of the high standard of the productions. The visiting artists were acclaimed warmly and left unforgettable memories.

From the combined standpoint of novelty and intrinsic worth, Borodin's masterpiece (*Prince Igor*) evoked the major interest, assuming that Boris is now familiar to all opera-goers. The remarkable vitality of this work was again demonstrated. The baritone Georg Yurenief was an admirable protagonist. Alexandra Yakovleva, soprano and Constantin Khaydanoff, bass, were also out-

standing as Princess Yaroslavna and as Prince Galitsky, respectively. They were supported competently in the other parts by Feodor Ritch, tenor, as Prince Igorevich, Constantin Yukovich, bass, as the Khan Konchak, and Anna Lipina, mezzo, as Konchakovna.

EMIL COOPER'S FINE WORK

As Paris opera habitués well know, the most conspicuous merits of the Tseretelli troupe are to be found, not in the stellar calibre of its soloists (though it does contain some fine voices), but rather in stylistic fidelity, perfection of ensemble and artistry of mounting. In Emil Cooper, it can boast of a conductor who is not only a first-rate wielder of the baton and a sensitive musician, but also an opera director of keen instinct and vast experience, particularly in the Russian repertoire. His readings were highly suggestive and of unquestioned authority.

Cooper's collaborators showed themselves to be on the same high level: first of all Sanin, who had directed the stage action, then Nijinska, Fokin and Petrova, choreographers and ballet masters, finally Benois and Bilibin, scene designers. The chorus is not numerous, but is of excellent quality, and, as often occurs in authentic Russian ensembles of true tradition, each member is an actor who, like the soloists, depicts his types in a thorough-going manner. Thus the lack of stellar luminaries is compensated with histrionic characterizations, or at least *genre* portrayals, that not seldom are of striking veracity.

In stressing these qualities, I am not minimizing the beauty of their choral singing, which has all the desired precision and shading, with breadth and impetus in addition. The ballets proved not only charming in themselves, but stylistically genuine and fully in harmony with their frame.

RIMSKY-KORSAKOFF DISAPPOINTS

The Rimsky score proved a disappointment to many, and a much deeper impression was made, of course, by a good presentation of Boris Godounoff, in which the baritone Yurenief, without doubt the foremost singer in the company, proved an effective protagonist, though by no means a commanding one.

Similar successes were scored in Turin, Milan, Genoa and Florence, where the Borodin and Rimsky operas were novelties (except that *Prince Igor* had been given at La Scala in 1915 with Danise and Schipa), and there is lively anticipation for the troupe's return next year with a longer stay and a larger repertoire. The interest in Russian opera in this country is decidedly keen.

Clarence Whitehill Dies American Baritone with Metropolitan for Seventeen Years

Clarence Eugene Whitehill, American baritone, for seventeen years a member of the Metropolitan Opera Company, and who had also been on the roster of the Chicago Civic Opera Company and many European organizations, including the Paris Opéra and Opéra-Comique, and the operas of Lubeck, Eberfeld and Munich, died on December 18 at his New York home. From 1903 to 1908 Mr. Whitehill was the leading baritone at the Cologne Opera House. He sang for six seasons at Covent Garden, London, where he appeared in the premiere of Strauss' *Salome*. He was the first American male singer at the Bayreuth Festival, at the Paris Grand Opéra House and with the Munich Opera. Last May Mr. Whitehill resigned from the Metropolitan. Before this action, he had made motion pictures for Warner Bros., including a characterization of George Washington, a role for which his handsome physique eminently fitted him.

Mr. Whitehill was born in Marengo, Ia., November 5, 1871. He took up a business career in Chicago but pursued vocal studies in his leisure time. He was singing in the Fullerton Avenue Episcopal Church Choir when he was heard by Melba and Campanari, who persuaded him to take up opera as his life work. His debut was in 1899 in Brussels, as Friar Lawrence in Gounod's *Romeo and Juliet*; this after study with L. A. Phelps in Chicago, and later in Paris with Sbriglia, together with interpretative coaching by Giraudet. In 1900 he sang the part of Nitakantha in Lakmé at the Paris Opéra-Comique, and the following year came to America as leading baritone with the H. W. Savage Opera Company. With this organization he appeared in seventeen roles at the Metropolitan Opera House.

Mr. Whitehill then returned to Germany for studies under Stockhausen at Frankfurt. He studied the Wagnerian operas at Bayreuth under Frau Wagner, attaining his greatest success in them. His most eminent characterizations including Wotan in *Die Walküre*, Wolfram in *Tannhäuser*, Hans Sachs in *Die Meistersinger*, and Amfortas in *Parsifal*. In the last named part he made his debut at the Metropolitan in 1909. Another of his best known parts was that of Golaud in Debussy's *Pelleas and Melisande*. His Metropolitan debut was followed by three seasons with the Gatti-Casazza forces. He was engaged by the Chicago Opera Company, with whom he remained until 1915, when he returned to the Metropolitan.

The baritone is survived by his widow, the former Mrs. Isabelle Rush Simpson. On the evening of his death he had sung at a benefit performance in the Roxy Theatre for the Emergency Unemployment Relief.

EXTENSIVE BILL FOR OPENING OF RADIO CITY MUSIC HALL

The premier bill for New York's Radio City Music Hall, which opens December 27, is designed by Roxy to represent every branch of the theatre. Opera singers will be Titta Ruffo, Coe Glade and Vera Schwarz. Dancers include Harald Kreutzberg and Martha Graham. The Tuskegee Choir is to appear for the first time in New York. Taylor Holmes, recently announced as a permanent member of the producing staff for Radio City Theatres, is appearing in several sketches, and Frederick G. Lewis is another acquisition from the dramatic stage. There also will be DeWolf Hopper, Dr. Rockwell, Ray Bolger, Sisters of the Skillet, Cherry and June Preisser, Berry Brothers, The Bronettes, Jeannie Lang, the Great Wendas, the Kikutas, and Glenn and Jenkins. The director of production is Leon Leonidoff. The settings have been designed by Robert Edmond Jones, with James Reynolds, associate director. The opening bill also includes Erno Rapee, general musical director for Radio City Theatres, conducting the Radio City Music Hall Symphony Orchestra of 100; Patricia Bowman, prima ballerina, and the permanent ballet corps trained by Florence Rogge and Lazar Galpern. Russell Markert's forty-eight Roxyettes also will be featured. The Music Hall seats 6,200.

THE FUTURE OF ITALIAN MUSIC AND ITS PURPOSE

By ALFREDO CASELLA

WHEN speaking of the principal musical nations in Europe, it is generally agreed that, from a historical standpoint, Germany and Italy rank first. At a certain distance after these two come Russia and France, followed by other nations of quite considerable importance at times, such as England (which many people still consider today to be an anti-musical country, though heaven knows why).

All the same, Italy finds herself, as regards public opinion, in a rather singular situation. If one cross-examines the man-in-the-street (that is to say middle-class mentality) one finds without difficulty that, for many people, what is meant by Italian music is the opera of last century, the realistic drama of Puccini and Mascagni, and lastly—descending still lower on the artistic scale—Santa Lucia, Sole mio, Funiculi-Funicula, and the Serenade—organized by Thomas Cook and Son, which are sung during August and September on the Grand Canal outside the big Venetian hotels. If you ask the same people what they think of Vivaldi, Scarlatti, Frescobaldi or Monteverdi, you would soon become aware of their embarrassment and utter ignorance.

Musical Italy was—during the last century—the centre of unusual circumstances. The country which gave birth during the two preceding centuries to the highest forms of instrumental music—suite, concerto grosso, string quartets, and orchestral symphonies—that very country allowed its forms to emigrate into Germany, where soon after they developed into the splendor which has made them renowned, to the exclusion of all other music save lyrical music drama, in other words opera. It must be added that this form—which also found its origin in Italy—has rapidly attained such force, vitality and popularity that it has gradually procured for itself throughout the world a sovereign autocracy which has not only survived the severe blow dealt by Wagnerism, but still retains for Italian opera its place in the world's repertoire, which no other foreign school has until now been able to take away.

CHANGES IN TENDENCIES

This unparalleled success justifies itself, and it is therefore useless to undertake here the defence of an art which even today remains one of the most original and eloquent creations of any time. It was customary during the beginning of the Wagnerian period to consider Italian melodrama as an inferior and worn-out form of art. But history has curious changes. Who would have dared to predict—only twenty years ago—that Verdi would claim as many performances as Wagner today, and above all that many young German musicians of the present day would turn away from Wagner to adopt Falstaff, Aida and even Rigoletto and Il Trovatore as dramatic articles of faith?

From the death of Clementi until the end of the last century, the creation of all instrumental music was given up in Italy, for the benefit of writing opera. Towards 1880, there developed a movement advocating the return to pure music, promoted chiefly by the noble and disinterested action of two pioneers, Giovanni Sgambati (1841-1914) and Giuseppe Martucci (1856-1909). Under the influence of these two master-apostles, the Italian symphonic renaissance progressed rapidly. The new movement had to struggle through difficult times, filled with uncertainty, and also grave mistakes. Beginning with the patient assimilation of the great German models, the new Italian school then passed through a phase of violent reaction to the opera of the last century—a reaction it must be confessed, which resulted from the Wagnerism which raged about 1890-1900.

This phase was followed by a period during which German classical influence was replaced by that of the more modern French and Russian schools (Richard Strauss, too, made ravages during this time). This new period, which corresponds to the youth and formative period of my generation, extends from 1905 to 1914. Then came the war, "hygiene of the world," as the futurist poet F. T. Marinetti said in a paradox not wholly devoid of truth. Indeed, this war was to decide the downfall of many things, and to leave as its heritage a new humanity burdened with formidable problems, but, at the same time, freed from those elements of deep spiritual decadence which had, in the whole of Europe, so distressingly overshadowed the period of 1870 to 1914.

THE ADVENT OF FASCISM

Italian history since 1918 is well known: first of all a period of disorder and of profound discontent at the small results allowed to victorious Italy by her allies of yesterday; two "red" years (1919-1920) when Bolshevism seemed to be at the door; the rapid

growth of Fascism, the conquest of power by the March on Rome (October 28, 1922), and then ten years of tremendous constructive effort accomplished by the new regime, which have brought to Italy a position of power, a dignity of life, an intensity of work hitherto unknown in her history since the fall of the Roman Empire.

Fascism in its earlier days was considered by public opinion as a whole to be a transitory phenomenon of reaction and, in any case, the individual expression of a single man, who intended by that form of government to rule tyrannically over the nation. I do not believe that there exist today many people who still seriously uphold such an opinion.

Fascism appears today just as it really was at its beginning; a new and essentially Italian conception of life, that is to say, free, heroic, harmonious, constructive, and at the same time adventurous and traditional, a style of life in fact which contradicts those old theories of unbounded individual liberty and exclusively material happiness which humanity was made to pursue. It is an entirely ideal and mystical conception of the State, a sort of divinity which recognizes within itself one social class alone, that of the working people, and which unites in one body all the national energies with one end in view, namely the moral and material greatness of the nation. This is the equivalent of saying that Fascism—to obtain its ends—has demanded the co-existence of two things: the Italian people's attainment of the necessary degree of civil maturity; and the man of genius whom history produces at the opportune moment to organize the masses and guide them towards their new destiny. And so it is that the Italian people, arriving one moment at the edge of the abyss, found there a man sent by the gods, and the Italy of today has emerged from the collaboration of the nation and this man.

FASCISM AND MUSIC

Let us now come back to Italian music. Since the war our music has freed itself completely from all foreign influence and has assumed a national outlook, which characterizes it strongly and makes it independent in the midst of all other European music. The energetic affirmation of the tonality, the absolute refusal to adopt the "atonal" formula, the influence of Gregorian models, the exploitation of folk-lore, the creation of new forms emanating directly from the Italian forms of the 17th and 18th centuries, a deep study of the past, a new valuation of the

opera of the last century, the interpretation in fact of that admirable prophetic lesson left to us by Verdi which is called Falstaff; all this, joined to perfect serenity and impartiality in the face of contemporary foreign music, characterizes present-day Italian music, and guarantees for it great liberty of movement in the troublous times in which we are living.

The opinion of critics of contemporary Italian music is diverse. This music is considered by them to be either revolutionary or reactionary. The possibility of belonging at the same time to the left and the right in art is typical, and is indicative of the way in which music in Italy takes its share in the whole movement of the nation—a movement whose political expression is in a system of government which is both revolutionary and conservative. The mentality that tends to

NO one is better suited than Alfredo Casella, gifted composer and profound musical thinker, to sum up the past musical achievements of his native country, Italy, and to analyze their future possibilities. This Casella article, with its incisiveness, logic, and understanding, should do much to clear up the confusion with which many persons outside of Italy regard the relations there between Fascism and music.—The Editor.

blend together harmoniously modernity and tradition is essentially Latin and above all Italian. It is today prevalent in the whole life of the nation, and it demonstrates once more how everything holds itself tightly within the social and spiritual edifice created by the Fascist regime on the ruins of the demagoguery and parliamentary impotence of the period before the war.

MUSICAL ART IN EUROPE

The present situation of music in Europe is rather confusing. Rarely in the history of the art have so many contradictory tendencies existed, so many diverging currents,—so much aesthetic hostility in fact. And yet this entangled situation is really only illusory. On one side there is the desire (of mid-European origin) to destroy everything and to recreate each of the constituent elements of music: tonality, melody, polyphony, timbre, construction, etc. Opposed to this tendency, which is subversive, stands the movement which may be called "Menchevik." This expresses the desire of those who want to cling to tradition, enriching it with the best and most salutary conquests of the present epoch. Such is the situation of music in Europe at the present time.

Among these conflicting currents the position of Italian music can only be that which is imposed by its own past, and also by the political situation of the country. Rome, for the first time since the disappearance of the Roman Empire, resumes her position as mediator between the East and West. The position of Fascist Italy is equidistant from the Asiatic absolutism of Moscow and from the extreme anarchistic individualism which

the Revolution has left to France, and from which she cannot free herself. In a nation where the fundamental conception of the State rests on the maintenance of traditional institutions and on the absolute submission of each citizen to that supreme authority so as to ensure for the nation as a whole the future which history has rightfully given it; in such a State it is obvious that art cannot separate itself from other national spiritual manifestations.

Our music (as has already been said) is in consequence both up-to-date and reactionary. Up-to-date, since that had been impossible in the preceding period in history, and reactionary because it looks with extreme distrust upon certain sonorous experiments of the last fifteen years, which only the snobism of the most superficial kind, and a feeble musical culture, can take seriously. At all events, the age when our young people stood amazed before the latest "importations" from Paris and Berlin is happily long past. Today Italian music has not only acquired perfect independence in face of the foreigner but also a full consciousness of the mission that it may be called upon to fulfil in the European ensemble. Throughout all ages the historical mission of Italian art has ever been an omnipotent factor for order and beauty.

WHENCE SALVATION MAY COME

In Europe, which is so divided, so agitated, so uncertain in all its artistic ideas, in which, in fact, the abyss between the public and art grows deeper every day—in that Europe it is necessary to set artistic affairs in order. There is no question here of interpreting the word "order" in the police sense, that is to say as an aesthetic uniform imposed by one nation on another. That would be a ridiculous assumption, and it is fortunately impossible. But it is necessary to give the world a modern ideal of beauty.

This art ideal and this formula of perfection are today attained not only by the creative artist himself who has not yet emerged from the thick mist of incertitude and error, that has unfortunately characterized the thirty years of this century, but rather by the whole of mankind which perpetually cross-examines the artist from whom it expects the new word of consolation, but is cruelly deceived each day.

It is said that people are becoming less interested in art. But possibly it is because artists have lost contact with life, and that they cannot give humanity the art for which it longs. In this general chaos it is not unlikely that Italian music, performing once again one of those aesthetic miracles of which it has always held the key, may bring about the necessary order in European art, and by doing so assure Europe and the whole world, of the beginning of a new musical epoch, based on serenity and grandeur, and above all, a beauty at once human and profound.

Albert Noelte Speaks in Glowing Terms of Tokio's Symphony Orchestra

Dr. Albert Noelte, upon his recent return from Tokio, where he gave a series of lectures at the university on the Transformation of Musical Styles, called at the Musical Courier's headquarters and gave an enthusiastic account of the musical activities and possibilities in the Land of the Rising Sun.

"Occidental music," said Dr. Noelte, "is constantly gaining a more widespread interest in Japan. This was brought home to me by the fact that each of my lectures, which, as you know, were illustrated at the piano by Shirley Shauk Noelte, my wife, was attended by from 450 to 500 university and music students who appeared earnestly interested in the historical development of Western tonal art."

"Were they equally responsive to all types of music?" I asked.

"Music of the polyphonic and contrapuntal school seemed to have a peculiarly strong appeal for them," he answered, and continued in response to my next inquiry, "The study of music, particularly of piano, is widespread, the technical execution of the students unusually clean and precise, although the interpretation itself is generally still lacking in emotional freedom, which to European ears gives a strangely hesitant effect."

Dr. Noelte also conducted the Tokio Symphony Orchestra, which was founded a few years ago by Viscount Konoye, a member of the Imperial family. "The Viscount not only conducts the orchestra but also, if called upon, covers its deficit, which so far has been very slight. The fully equipped orchestra consists of some sixty well trained players, all of them Japanese," Dr. Noelte said, and he proceeded to speak in particularly glowing

terms of the excellent string section, some members of which have been trained in Europe and America. The wind section is also accurate in technical execution, though not as pliable in the matter of dynamic gradation."

Asked about the programs, Dr. Noelte re-

plied that, besides works from the Romantic period, they also contained some of his own compositions, which, despite their harmonic intricacies and technical difficulties, were played unusually well.

At the conclusion of their Tokio engagement Dr. and Mrs. Noelte visited China, India, Africa, Egypt, Italy and Germany before returning to Chicago where he has resumed his former association with the Civic Orchestra and his teaching of musical composition.

R. A.



DR. ALBERT NOELTE
ready to conduct the Tokio Symphony Orchestra

Vienna Concerts Draw Throngs and Belie Musical "Crisis"

Tauber, Kiepura, Hubermann, Horowitz, Furtwängler, and Walter all "Sell Out" — A New Orchestra — Frau Weingartner Conducts at Volksoper — Sport and Music Combine

VIENNA.—Have the evil prophets proved false? Does the "crisis" not apply to music in Vienna? That is the question which every one concerned with music is asking himself nowadays. For Vienna has had a series of sold-out, or virtually sold-out concerts, and the end is not yet here.

Richard Tauber's evening of languidly lyrical ballads and Jan Kiepura's concert of operatic and cinema "song hits" were, of course, crowded, for the knights of the high C are ever immune to all that is "critical"—be it comment or an economic situation. Indeed, that sort of concert is a thing apart from music, a matter that concerns the flapper more than the musician. But no less crowded were the two last Philharmonic concerts (and the preceding public rehearsals), conducted by Furtwängler and Bruno Walter respectively; and crowded in spite of the fact that the program contained nothing more startling than Beethoven and Mozart.

Sold-out, too, was Bronislaw Hubermann's first recital, while that of Vladimir Horowitz promises to be equally full. Big crowds have attended Robert Heger's symphonic concerts with the Gesellschaft der Musikfreunde, the latest of which brought Beethoven's second symphony, Strauss' Heldenleben, and Gaspar Cassado's arrangement of Schubert's Arpeggione Sonata, for cello and orchestra, played by Cassado himself. Sold out again, or almost so, are the Brahms-Bruckner concerts of the Konzertverein conducted by Leopold Reichwein, the latest concert to Nazism, whose appearances are demonstratively patronized and made the treading ground for political ovations by the local Hitlerites. And almost sold-out, too, was the first and, so far, only concert of Hermann Scherchen's newly founded Orchestral Studio—an aggregation of young musicians united under the flag of this latest recruit to Vienna's musical fraternity. If Reichwein be the symbol of militant and nationally tainted youth, Scherchen stands for Vienna's intellectual circles.

DECLINE OF VIENNA'S SYMPHONY ORCHESTRA

Scherchen's new orchestra has been founded under most auspicious circumstances, especially in so far as it has come at an opportune moment. The Vienna Symphony Orchestra, a merger of the Tonkünstler and Konzertverein orchestras, was founded ten years ago, and recently celebrated its jubilee with a concert which presented under Robert Heger's baton a mélange of operas by Wagner, Weber, and Gluck, with such favorite singers as Maria Németh, Helge Koswaenge, and Josef von Manowarda as soloists. But the festive occasion could not camouflage the sad fact that the orchestra is struggling desperately for its existence, and that this struggle has affected its musical quality.

Thus, following the principle of the survival of the fittest, the Philharmonic now reigns more or less supreme. Monopolies are not a healthy thing in music, however, and the advent of Scherchen's orchestra will at least create competition and infuse new life into Vienna's orchestral situation. Scherchen is a "specialist," perhaps, an apostle of modern music chiefly. But that is just what Vienna needs. Let us hope Scherchen will stick to his job and not quit until it is accomplished.

VÖLKER: THE LATEST TENOR HERO

The Staatsoper is enjoying a short and well merited respite after its latest supreme effort, the brilliant premiere of Robert Heger's *Der Bettler Namenlos*. No new work is promised for the near future—remountings and guests reign. Halévy's *La Juive* was restored for the benefit of Franz Völker, Vienna's new favorite tenor who sang and acted a brilliant Eleazar, with Zdenka Žika as Rachel and Richard Mayr as a dignified Cardinal. Marie Gutheil-Schoder, our great and unforgotten Strauss singer, supervised the scenic production and Egon Pollak conducted (his swan song—prior to leaving for Russia). Richard Tauber sang Don Otavio in Don Giovanni and Der Evangelist in Kienzl's popular opera, showing, in the latter role at least, the wear and tear of his strenuous activities as an opera, operetta, concert and cinema singer. The latest guest at the Staatsoper was Georges Thill from the Paris Opéra and formerly of the Metropolitan. His reception as Samson and Don José proved to be rather cool, so he cancelled his appearance in Tannhäuser, but is expected to sing in Pagliacci and Faust before his short Vienna season ends. Thill was evidently not in good voice here—due to cli-

matic conditions, perhaps—and did not create a deep impression.

At the Volksoper, alas, operetta and small audiences rule the day. One of the recent operatic ventures was a revival of *Contes d'Hoffmann*, ably conducted by Fritz Fall despite insufficient rehearsals and a cast that on the whole was poor. André Burdino sang for one night only, playing Don José opposite a local Carmen, Lucie Girron, who made her debut on this occasion and, considering the circumstances, did well. Burdino's refined singing and acting won him a great success. Carmen was dug up again some time later to provide a vehicle for the local debut of Carmen Studer, the young conductor-wife of Felix Weingartner. She has had a good success and strengthened the pleasant impression created at her Viennese concert debut last season.

SPORT INVADERS THE CONCERT PROGRAM

Music About America was the strange title of a still stranger concert conducted by Paul Kerby, a British musician. The program comprised Dvorak's New World Symphony, Coleridge-Taylor's *Hiawatha's* Wedding Feast, and Gershwin's *Rhapsody in Blue*. The last-named, though brilliantly played by the Viennese pianist Walter Landauer, lacked about all of what Gershwin put into it in the way of "pep." True, the Vienna Symphony Orchestra is not Paul Whiteman's band—but why attempt it? *Hiawatha*, on the other hand, gliding by at an uncanny speed, had rather more "pep" than Longfellow, Coleridge-Taylor and your humble servant ever looked for. In the midst of the program, after the performance of something announced as *Olympia Hymn*, Austria's delegates to the 1932 Olympic

Games walked onto the stage in smart dresses to receive the plaudits of the throng. Music and Sport, then, were wedded for once—a *mésalliance*, indeed, in such surroundings. The whole affair was a benefit concert for the Vienna Symphony Orchestra pension fund, the Bruckner Fund, and as charity covers a multitude of sins, we will say no more.

DA CAPO FOR ALWIN'S HYMN

Edward Bender and Jerzy Czaplicki, two prize-winners at last summer's International Singing Contest in Vienna, appeared in joint recital. Bender is a pocket-size Chaliapin who has picked up all the mannerisms but not enough of the genius of his model. Czaplicki has a fine baritone voice but he is far from finished as yet. Another winner in the contest, Robert Shilton, appeared at a Worker's concert and had a good success. On the same program Carl Alwin's hymn of fraternity entitled *The Sacred Goal*, was (for the first time) sung by a mixed choir and with orchestra, conducted by the composer. The brisk, melodic piece was loudly acclaimed and had to be repeated.

Other concerts of the month included Ada Sari, Polish soprano, who is said to have sung under Toscanini at La Scala; she displayed a small, no longer fresh voice of the coloratura type and a deplorable lack of interpretative style. The recital of Felicie Hüni-Mihacsek, on the other hand, was a thing of joy to the connoisseur. This Viennese soprano, than whom few singers are finer musicians, is now a member of the Munich Opera, and one of the few real Lieder singers whom we boast today. Her finely chosen and beautifully interpreted program included a group of lovely new songs by Robert Heger.

One of the big concerts was the joint recital of Franz Völker and Carl Hammes, tenor and lyric baritone, respectively, of our Staatsoper. Hammes is the more at home of the two on the concert platform; a thinking artist *de pur sang*. Völker has one of the most beautiful tenor voices before the public today. His piano is irresistible in its sweetness and airiness, and the more enjoyable since he uses it (unlike so many of his tenor colleagues) discreetly and with taste. Unless all signs fail, this Herr Völker has a world career before him.

PAUL BECHERT.

HAS CROWDED SEASON



RUDOLF LAUBENTHAL,

now in his tenth year with the Metropolitan Opera Company. Mr. Laubenthal, the only German tenor engaged for the full 1932-33 season, has sung in every German opera that the Metropolitan has presented during his affiliation there. His repertoire, which includes the entire Ring Cycle, holds not only the heroic roles of Teutonic opera, but also the lyric type. (Photo by Carlo Edwards.)

Carlos Salzedo, harpists, with William Kincaid, flutist and Felix Salmond, cellist collaborating. *Sonata a trois* (for flute, cello and harp) by Leclair was effectively done by Messrs. Kincaid, Salmond and Salzedo. Following this, Mr. Salzedo played a group of solos, *The Harmonious Blacksmith* by Handel, *Gavotte from Armide* by Gluck, and two of his own compositions—*Inquietude* and *Communion*. All were, of course, finely performed, with his own numbers perhaps taking precedence over the others in the wider scope for the instrument. They were in the modern idiom, the first descriptive and impressionistic, the other well contrasted in its calm and beautiful chords. Five selections from the *Children's Corner* by Debussy, transcribed by Mr. Salzedo for harp, flute and cello, proved enjoyable; so much so, that two were repeated. The closing number was *Concertstück* by Pierné, for harp with piano accompaniment. Miss Lawrence gave a spirited solo performance on the harp, with the able assistance of Mr. Salzedo at the piano.

M. M. C.

Kolar Directs Detroit Orchestra

DETROIT, MICH.—Ossip Gabrilowitsch being on his annual vacation, the concerts of the Detroit Symphony Orchestra of December 16 and 17 were in charge of Victor Kolar. The program held the prelude to Act III of Goldmark's *The Cricket* and the *Hearth*, Mendelssohn's Italian symphony, and three excerpts from Wagner's *Tristan and Isolde*. Mr. Kolar directed an instrumentally brilliant and interpretatively responsive performance of this list, finding ample scope for his own talents and for the tonal powers of the orchestra. The audience was numerous and appreciative, especially after the Wagner music, which was given with beauty and emotional appeal, the violin and cello obligati being played melliflously by Ilya Schkolnik and Georges Miquelle. The program was repeated the following afternoon.

B.

Dobrowen Conducts New York Philharmonic in Quaker City

PHILADELPHIA, PA.—The New York Philharmonic paid another visit to this city on December 12, with Issay Dobrowen as guest conductor and Serge Rachmaninoff as soloist. The program held Tchaikovsky's fifth symphony and Rachmaninoff's concerto No. 3 in D minor. This was Mr. Dobrowen's first appearance in Philadelphia, and his debut was marked with keen interest. He proved himself a commanding musical personality, always master of the orchestra, his interpretations colorful and virile. At the close of the Tchaikovsky work, he received applause of ovational proportions. Rachmaninoff occupied the second half of the evening in his own colossal composition, winning in his turn salvos of applause. No description of this pianist's playing is necessary.

PHILADELPHIA ORCHESTRA

The tenth pair of Philadelphia Orchestra concerts this season, December 9 and 10 (Leopold Stokowski conducting) were marked by several unusual features, notably the first performance anywhere of Arcady Dubensky's setting for Poe's poem, *The Raven*, with Benjamin DeLoache reciting the poem. There was a change in the program as given the week before, when Stravinsky's *Roi des Etoiles* was scheduled, but due to some difficulty in obtaining copyright privileges had to be deferred until a later date. Two short numbers from the music to Shakespeare's *The Tempest* (*The Storm*, and *Berceuse*) by Sibelius were substituted, and lastly, two tone poems by Ernesto Halffter, contemporaneous Spanish composer, representing in the first a desolate landscape, and in the second a melody of the people. The opening numbers were *In War Time* and *Dirge from the Indian Suite* of MacDowell, played in memory of MacDowell and to commemorate the twenty-fifth anniversary of the founding of the MacDowell Association, and the two Debussy nocturnes, *Nuages* and *Fêtes*, Robert Bloom playing the English horn part in the latter. Sibelius' tone poem, *Finlandia*, was the other purely orchestral number. The Dubensky work was intensely interesting, the poem clearly and dramatically recited by Mr. DeLoache, and the music vividly illustrating the moods of the poem. The audience manifested much enthusiasm, and recalled Mr. DeLoache several times.

CHAMBER MUSIC CONCERT AT MUSEUM

The second concert in the fifth season of chamber music concerts by artist-students of the Curtis Institute of Music, under the

artistic direction of Dr. Louis Bailly, took place at the Pennsylvania Museum of Art, in the Great Hall, on December 11, before an audience of about 2,100, on one of the most inclement nights which Philadelphia has known recently. Chausson's concerto for piano and violin soli with string quartet, op. 21, was played superbly by Jennie Robinor, pianist; Oskar Shumsky, violinist; and a quartet composed of George and Jack Pepper, violins, Louis Vynner, viola and Orlando Cole, cello. The Connell Vocal Quartet—Celia Thompson, Irene Beamer, Daniel Healy and Leonard Treash (all pupils of Horatio Connell)—sang seventeenth century French songs, by Jannequin and Costeley, with excellent blending of tone and fine feeling for the old style songs. Bach's Brandenburg Concerto No. 5 for flute, violin, piano soli and string ensemble, also was given a fine performance by the soloists—Ardelle Hookins (flute), Eudice Shapiro (violin) and Miss Robinor (piano)—and the ensemble directed by Dr. Bailly.

SALZEDO AND LAWRENCE IN FACULTY RECITAL

The second faculty recital of this season at the Curtis Institute of Music was given on December 13 by Lucile Lawrence and

Annual Salt Lake City Performance of The Messiah Not to Be Abandoned

SALT LAKE CITY, UTAH.—The Messiah will be sung in Salt Lake City this season after all. When the board of directors of the Salt Lake Oratorio said that it would be impossible to give the oratorio as usual because of financial conditions, a few old-time members and officers of the chorus quietly set about finding ways and means, and as a result of their hard work and faith the outstanding musical event of Salt Lake City's Christmas season is not to be abandoned.

The oratorio is to be presented, not by the oratorio society in its official capacity, but as the Messiah Chorus. However, the personnel of the chorus and the director, Albert J. Southwick, will be the same as heretofore. All of the chorus members are showing keen interest in the movement to keep the organization alive and there was a demand on the part of not a few of them that the oratorio be given even if the funds raised were insufficient to hire the orchestra. The Mormon Church officials said that the

Tabernacle and organ would be available as usual, and, if necessary, a substantial donation would be given as well. Rehearsals are being held two and three times a week at the Hotel Utah.

There has been some demand by the chorus members, who are scarcely represented on the board of directors (having but one member—Dr. Howard J. Anderson) that the chorus form a new society and operate it as they see fit. It seems possible that this will be done in the not distant future if the present board does not become more aggressive. Many of the singers feel that The Creation could have been given last summer, as planned, if the board of directors had been less timid.

Those responsible for the performance of The Messiah this year are Dr. Anderson, chorus president—an indefatigable worker—Jack Thomas, Dr. D. E. Smith, Mrs. Emma Lindsay Thomas, Director Southwick and one or two others.

F. L. W. B.

NEW YORK CONCERTS

DECEMBER 12

Amy Ward Durfee Turning to the German and Austrian schools for the second program in her series of four, Amy Ward Durfee, contralto, presented at Steinway Hall the following cross-section of modern song literature: *An die Liebe, Schmerz, Der Sommerfaden* and *Schnitterlied* (Trunk); *Schilflied* and *Liebesode* (Alban Berg); *Warnung* (Schönberg); *Venus Mater* and *Mailed* (Hans Pfitzner); *Wie Einst, Regen, Waldseligkeit* and *Der Ton* (Joseph Marx); and *O'er Thee I Bend* (sung in English), by the Russian composer Nicolai Medtner.

In venturing into the field of modern music Mrs. Durfee has undertaken a task which requires musicianship and intelligence, with which attributes she is equipped. In addition, she has engaging stage presence and much personality. The songs were projected with understanding of their import and emotional sensitivity. Mrs. Durfee gave English translations preceding each group. The select audience was warmly responsive; and Mme. Marcella Sembrich stayed for the entire recital expressing her enjoyment and lauding the choice of program material and the musicianship it implied. Arthur Hitchcock handled the difficult accompaniments competently.

Hortense Monath A clear, concise, well articulated, and musically felt performance of the *Toccata* and *Fugue* in D minor, by Bach-Tausig, started the Town Hall piano recital of Hortense Monath. She followed with Brahms' C major, op. 1 sonata, not a towering masterpiece by that composer, but the performer gave it a tremendously earnest, thoroughly prepared, and technically impressive presentation. It is massive writing and requires a large grasp and much output of physical energy, qualities which Miss Monath displayed in abundance, and allied to untiring temperamental propulsiveness. She reaped truly enthusiastic applause after her unusual feat.

Another evidence of artistic devotion was her programming of Schönberg's Suite, op. 25, a set of six pieces in classical form (*Prélude, Gavotte, Gigue*, etc.) but unbelievably modernistic in content. A single hearing of this music reveals nothing of melody, or even of recognizable character except sequences of "geometrical" tonal figures in various rhythmic settings. Miss Monath's reading made serious effort to expose design and logical musical purpose, but all that registered with the present reviewer, was the player's accurate technic, purling touch, and unflagging spirit.

Lovely in tone and suffused poesy were Miss Monath's revealments of some Chopin numbers, mazurka, impromptu, nocturne, and scherzo, op. 31.

Delighted auditors gave the pianist an eager reception and moved her to add encores to her regular program.

DECEMBER 13

Diaz Tuesday Afternoon Vienna's Singing Boys are fast becoming the Singing Boys of New York, for their appearances are frequent; their local fame is spreading. Their second appearance of the week was made at Rafael Diaz' Tuesday Afternoon at the Waldorf-Astoria. The curtains parted to reveal them in cassock and surplice, and of churchly mien, for the first portion of their program—old church airs. In powdered wigs, jabots and breeches they sang German folk songs and carols, and regaled their audience with *The Last Rose of Summer*, *My Old Kentucky Home*, *Dixie* and their own *Beautiful Blue Danube*. It was another success for the boys, who have become familiar figures tramping in orderly fashion about the town as well as in formation in the concert hall.

Mildred Dilling, harpist, was a happy program partner for the boys. She played with expert finesse; her tone is resonant and round; her entire performance sincere in its lack of show, and its rich display of musicianship. Both the Saint-Saëns arrangement of the *Bach Bourée* and Piaré's *Impromptu-Caprice* displayed those qualities to excellent advantage.

An impromptu addition to the program was the euphonious and artistic singing of Mr. Diaz, accompanied by Miss Dilling.

National Orchestral Association A program of classics, topped off with the flamboyant strains of Borodin's *Polvotzki Dances*, was presented by the National Orchestral Association (Leon Barzin, conductor) at Carnegie Hall on Tuesday afternoon.

The assisting artist was Frances Blaisdell, flutist, whose virtuosity was the feature of Mozart's concerto for flute in D. Miss Blaisdell, a slender and comely young artist of agreeable stage presence, drew a tone of

sustained appeal from her instrument, negotiated skillfully the florid measures of the work, and revealed unfailing musicianship and taste. She was recalled repeatedly by the audience and orchestra. Another highlight of the afternoon was the performance of Haydn's symphony No. 39 in G minor, which, according to the program, received its introduction to America. (The work was not published until 1931.) The melodic freshness and exuberance of this music is typically in the Haydn manner. Mr. Barzin and his men gave their usual musicianly interpretations, winning hearty applause from a good-sized audience. Beethoven's *Leonore* overture No. 3 opened the concert.

The Elshuco Trio When adopted by a long established and esteemed ensemble like the Elshuco Trio, the present vogue of offering a series of chamber music programs in a season is a welcome procedure. The second concert was given at their familiar haunt, the auditorium of the United Engineering Societies, and consisted of trio in F major, op. 18, Saint-Saëns, quintet in A minor, Aurelio Giorni, and quintet in D minor, Frank Bridge. The Trio (Karl Krauter, violin; Willem Willeke, cello; Aurelio Giorni, piano) had the assistance of Edwin Ideler, violin, and Conrad Held, viola, in the two quintets.

A familiar and overflow gathering of chamber music devotees were in attendance—many of whom, it seemed, have turned out religiously for fifteen seasons of Elshuco programs. Rarely is better trio music made than that heard on this occasion. As played by the Elshucos the Saint Saëns opus was a benison of sound, its beauties brought out in exquisitely delicate patterns. The modest pianist Giorni was more than just that after his quintet had been performed, for at this point he was acclaimed warmly as a gifted composer, the other instrumentalists stepping out of the limelight and encouraging him to acknowledge the ovation individually. The fleeting evening came to a close with the presentation of the interesting quintet by Bridge.

Gina Pinnera The same attributes which claimed attention for Gina Pinnera five or six seasons ago when she made her unheralded debut were apparent in her singing at Carnegie Hall on Tuesday evening. Her voice retains its richness and dexterity, its unforced volume and play of color.

The recitative and aria from *Norma* and air from Gluck's *Alceste* are familiar items on Pinnera's programs. There were also Schubert songs, and Hahn, Lecuona, and Rachmaninoff compositions, with a parting gesture to the Americans. These included Josephine Forsyth's *Lord's Prayer*; a merry song, *Bella Jardinera* by Charles Maduro, and George Liebling's *Love's Ecstasy*. Edwin McArthur furnished capable piano accompaniments.

Nina Koshetz Nina Koshetz' recital at Town Hall presented her in a program called *Dance in Song*. She selected a wide range of numbers illustrative of her purpose. Starting with old French and English music, Mme. Koshetz also did a Rossini tarantella (too florid for the recitalist's voice and style), Ravel and Roussel compositions, and Russian and Spanish examples. Two of the most attractive songs on the program were Issay Dobrowen's *Last Night by the Window*, and Charles Maduro's *Morena y Sevillana*. Mme. Koshetz, not in her best voice, nevertheless gave pleasure with her accustomed ability to reflect musical and emotional reactions.

Boris Kogan, at the piano, accompanied neither too wisely nor too well.

DECEMBER 14

Beal Hober Beal Hober's first New York recital, which took place at Town Hall, was a debut of real worth. She is a soprano with a voice of exceeding warmth, richness and beauty, and she possesses fine style and deft musicianship. German *Lieder*—songs of Schubert, Brahms—found her at her best, for their depth and variety are well suited to her abilities; which is not to say at all that the English songs of Michael Head and Roger Quilter were not enjoyable, nor the *pol-pourri* of offerings represented by Puccini, Fauré, Clara Edwards, Tschakowsky, and others. Altogether, the Hober debut, rich in its offerings, was rich also in all that it portended. Edwin McArthur supplied sympathetic accompaniments.

Down Town Glee Club Channing LeFebvre occupied that Olympian pedestal, the Carnegie Hall podium, on Wednesday evening when he conducted the Down Town Glee Club in its annual concert. The soloist was John A. Craft, tenor, a member of the club. George

Mead and Harold Friedell (club member), did the accompanying, and in the last part of the program the chorus was assisted by the chorister boys of the Cathedral of St. John the Divine. The choral numbers included old English and French Christmas music, the first performances of Richard Donovan's *To All You Ladies Now at Hand*, and of a Russian Wedding Song; Maunders' *Border Ballad*, two Italian folk songs, a negro spiritual and *Adeste Fidelis*. The ensemble has a robust, smoothly welded tone, is dynamically responsive and incisive in attack. Mr. Craft was applauded for his singing of *Vesti la Giubba* from *Pagliacci*, and songs by Sanderson and Dix. The auditorium was filled to capacity by an enthusiastic and fashionable audience.

DECEMBER 15

Plaza Artistic Morning Nina Koshetz, soprano, George Cehanovsky, baritone, and Alberto Salvi, harpist, were the artists for the fifty-sixth Artistic Morning at The Plaza.

The soprano's offerings were songs by Brahms, Rachmaninoff, Medtner, Coleridge-Taylor, Geni Sadero, the Arensky Valse (in Koshetz' arrangement), the bewitching Russian dance, *I'll Go, I'll Come* (Gretchaninoff), and Charles Maduro's melodious and atmospheric *Morena y Sevillana*. Mr. Cehanovsky presented the aria *Vision Fugitive* from Massenet's *Herodiade* and items in English by Ernest Ball, Mana-Zucca and G. Henschel. Mr. Salvi was an immediate favorite, playing works of Bach, Locillet, Albeniz, Hasselmans, Bellotta, and *Noite in Oceano*, his own composition. Mme. Koshetz and Mr. Cehanovsky united in the duet *Vanka* and *Tanka* by A. Dargomizsky. Giuseppe Bamboschek was at the piano for Mr. Cehanovsky; Boris Kogan, for Mme. Koshetz.

Haarlem Philharmonic The juvenile charms of the Vienna Choir Boys vied with the mature art of Marcel Grandjany and Georges Barrère at the season's second musicale of the Haarlem Philharmonic at the Waldorf-Astoria, Thursday morning. The audience, which filled every nook and cranny of the ballroom, rapturously applauded the little singers, who offered Engelbertz (Mendelssohn), *Ascendit Deus* (Jacobus Gallus), *Schlafe mein Prinzchen* (Mozart) and Christmas numbers, including old German and Tyrolean carols. The choir was called back repeatedly, scoring especially in its singing of *Avay Down South* in *Deexie, Avay, Avay*. Another added number was a setting of *The Blue Danube*, the florid embellishments done with clarity and sweetness by one of the sopranos. The ensemble has a pure, limpid tone of beguilingly youthful quality.

Mr. Grandjany's harp solos included his own *Rhapsodie*, a *Siciliana* by Respighi, and an *Impromptu-Caprice* by Piaré. His dazzling technic and delicate tracery of the melodic design, the taste and restraint of his interpretative sense found appropriate setting in this list of pieces. He was encored en-

thusiastically, bowing to hearty plaudits for his own group and sharing honors with Mr. Barrère after their joint appearance at the end of the program. The flutist's solos were *Serenade* (Georges Hue), *Andantino* (Gabriel Faure), *Pavane* (Saint-Saëns), *The Little Shepherd* (Debussy), and *Allegretto* (B. Godard). He brought to their projection his accustomed easy mastery of his instrument, brilliant tone quality and exceptional command of color. At the demand of the audience, he added encores.

Xerxes

(See Variations, page 19)

Esardy Trio The main point of interest in the program of the Esardy Trio at the Barbizon-Plaza was the premier presentation of Henry Hadley's new manuscript trio op. 132, in G minor. The players were Leo Small, piano; Harry Neidell, violin; Vladimir Dubinsky, cello.

In style Hadley's new opus is melodiously romantic, bearing no imprint of present-day tendencies. It was received with enthusiasm, and the composer was present to share in the applause. The balance of the Trio's program was in contrast: Beethoven's trio, op. 97, in B flat and Gretchaninoff's trio, op. 28, in C minor. The talents of the members of this new ensemble are nicely matched and well blended, and the large musical assemblage extended them a cordial welcome.

Guila Bustabo Carnegie Hall resounded with warm and insistent plaudits for the remarkable little Guila Bustabo, girl violinist, another product of the astonishing Louis Persinger whose teaching has developed such phenomenal juveniles during the past few years.

He functioned with superb musicianship at the piano on this evening and was of inestimable support to his delectable pupil.

The Bustabo recital consisted of Sinding's A minor suite; Bach's adagio and fugue from the C major suite; Goldmark's concerto; Chausson's *Poème*; and Paganini's *I Palpit*, beside a number of encores induced by the continued acclamations of the delighted listeners.

The girl's playing has been described heretofore in the Musical Courier, but it may be said again that she is a talent of the highest order, and already an artist to command attention from serious music lovers. Miss Bustabo is as much at home in the classical serenity of Bach, as in the rich colorfulness of Goldmark, and the glowing utterance of Chausson, to say nothing of the scintillating brilliancy of Paganini. These are strong words to write about a child, but this is an extraordinary girl certain to maintain her precocity as she matures. Her tone has body, charm, vitality; her musical instincts are sure; and in accuracy of technic she is the superior of many an older player of reputation. Guila Bustabo's future career seems certain to be a long march of triumphs. Mr. Persinger looked as proud as he had a right to feel.

(Continued on page 14)

Johnson, Kochanski, Bori, Iturbi Heard in Capital

WASHINGTON, D. C.—Mrs. Herbert Hoover, Mrs. Woodrow Wilson and Mrs. William Howard Taft, were among the distinguished group of Washington's musical and social elite attending the first of Mrs. Lawrence Townsend's morning musicales at the Hotel Mayflower, December 7. For the opening of her popular programs, Mrs. Townsend engaged two eminent vocalists, Hallie Stiles, American soprano of the former Chicago Civic Opera Company and the Opéra Comique of Paris, and Edward Johnson, Metropolitan Opera Company tenor. Washington's music-lovers always look forward with pleasurable anticipation to these musical mornings, as they are confident of a musical treat in store for them.

Paul Kochanski, master violinist, who made his first appearance in Washington this season on December 1 as a brilliant soloist with the National Symphony Orchestra, divided musical honors with Guiomar Novaes, Brazilian pianist, at Mrs. Townsend's second musicale at the Hotel Mayflower, December 14. Miss Novaes, the first woman instrumentalist of Washington's music season, played a delightful program. Kochanski again lived up to his reputation as a gifted violinist.

RECITALISTS

Lucrezia Bori gathered a very special audience on November 26 when, under the auspices of the Wilson-Greene Concert Bureau, she appeared in recital at Constitution Hall. Miss Bori, always a favorite in the Capital, excited a particular burst of applause when, costumed in a Spanish gown of red and white, she offered a group of her native songs.

Mrs. Wilson-Greene's next attraction in her musical series was José Iturbi, Spanish pianist, who delighted an appreciative audi-

ence at Constitution Hall December 3, with a program including works by many of the masters, as well as a final suite by Granados.

December 6 brought Jascha Heifetz to the Capital after an absence of more than two years.

Mrs. Wilson-Greene, who was instrumental in bringing the violinist to the Capital, also delighted local music-lovers by presenting Feodor Chaliapin in a program of songs, assisted by John Corigliano, violinist, on December 12.

ORCHESTRAL AND CHORAL

With the magnificent playing of the Philadelphia Orchestra still ringing in its ears, musical Washington turned out in satisfying numbers on December 13 to attend the first concert in a series of three being presented by the New York Philharmonic Orchestra under the management of the T. Arthur Smith Concert Bureau. For the first time, this city, which has had generous education in the unusual in conductors, had a chance to witness the remarkable orchestral leadership of Issay Dobrowen, and his originality and understanding in interpretations.

December 11, the Washington Choral Society, composed of approximately 100 local singers, presented a Bach cantata in a combination program with the National Symphony Orchestra under the baton of Hans Kinder. The cantata, *Sleepers, Awake*, afforded an opportunity to hear a vocal-orchestral work on a really grand scale.

December 6, the local committee of the Music Teachers National Association met in the Auditorium of the Library of Congress to discuss plans for the four-day convention of the Music Teachers National Association which will begin December 27 at the Hotel Washington. G. S. S.

Paris Orchestras Commemorate Anniversary of d'Indy's Death

(Continued from page 5)

with shouts of "Olé!" in the best approved traditional manner. All in all, it was a memorable evening. After the concert, Ganna Walska gave a supper (excellent Alsatian sauerkraut and beer) in honor of Mme. Supervia, in the foyer of the theatre. About 100 guests were present, all distinguished members of the European musical and artistic milieus. Raoul Gunsberg, director of the Monte Carlo Opéra, made a short speech in praise of Supervia's artistry, charm, lovely person and personality, to which all the foaming glasses were lifted high in hearty acclamation.

RUMMEL SCORES

Walter Rummel filled the large Salle Gaveau to overflowing. His program, in commemoration of the first meeting in Paris of Chopin and Liszt, was a happy idea, and was much appreciated. The audience waxed more than enthusiastic, and not until Mr. Rummel had given them seven extra numbers would they let him go. His published list comprised *Funérailles*, Ave Maria, St. Francois-de-Paul marchant sur les flots, Mazepa, Berceuse, Valse de Méphisto, by Liszt; Fantasy in F minor, Prelude in D flat, Scherzo in B flat, Etudes in E flat minor, and G flat major, Berceuse, Waltz in A flat, and Waltz in C sharp, by Chopin.

M. Rummel is more than a pianist, and I like to think of him as a sculptor in piano tone. Those who distinguish between mere surface playing of the keyboard, and the mighty art of musical construction and interpretation, will know what I mean. For Rummel's technic is so vast, and so perfectly directed by the spiritual idea, that thought of mechanism never enters into a consideration of his performance. He sits down to the piano, and in mentality, before he touches a key, he sees and beholds the mass or block of tone, out of which he is going to carve the musical edifice. The result is a superb exhibition of the resources of the king of instruments, and a profound penetrating of the innermost meaning of the emotional and intellectual content of the masters presented. Walter Rummel is one of the few pianists who gives his public something that stays and grows with them.

BEEHOTHEN CONSORTS

Lucie Stern, young American pianist, played the Beethoven C minor concerto with the Lamoureux Orchestra, Albert Wolff conducting. She was applauded warmly. Miss Stern seemed to be nervous in the beginning, but once she got over it, things went along smoothly. In the first and third movements, she displayed considerable *brío* and technical security, with an occasional flash of brilliance. In the slow movement, she played the notes, but left the music untouched—but I do not blame her, for music like this is not for the very young.

Brailowsky played with the Pásdeloup Orchestra, directed by Freitas Branco. He brought a decidedly personal message to the Beethoven C minor concerto. The variety of tone color that he put into even the simplest scale passage, was astonishing and, of course, most welcome. The last movement swept one away, while the slow—I can only repeat the words of an enchanted Frenchman—"Mon Dieu, que c'est beau!" Brailowsky also gave a vertiginous reading of the Liszt Danse Macabre—for once the old bones did not rattle but sounded like chiming music. Then, contrary to manner and custom, he had to play some encores.

JUGOSLAVIAN MUSIC

Whatever may be said about the Paris bands, they at least give their customers a lot of new music. A recent week-end, for instance, brought us four new works, and thus Paris, the clearing house for ideas, continues to fulfill her role.

The Pásdeloup Orchestra, conducted by Rhéné-Baton, brought out Kolo Symphonique, by Gotovac. Mr. Gotovac hails from Yugoslavia. He was born in 1895, at Split, Dalmatia. He is conductor of the orchestra of the National Theatre of Zagreb, director of the choral society, and composer. He is also a folklorist, and it is not surprising that he bases a large part of his writings on the folk-melodies of his country. Kolo, it seems, is Yugoslavian for a sort of national dance of which the Jugos are fond, and it is of this that he made the symphonic movement in question. The pieces intrigue the imagination—you see the village in festivity, behold a riot of color and animation, and all that sort of thing. The score has virility, grace, a certain piquancy, and is cleverly orchestrated, sometimes with a reminder of the Russian Rimsky-Korsakoff, more generally with a touch that smacks of today. The world creation of Kolo Symphonique took place at Zagreb in 1927.

GIESEKING WINS

The Pásdeloup Orchestra also called attention to the tricentenary of the birth of Lully

—November 29, 1632—by playing a concerto for string orchestra by that composer, though Mr. Mohr, who discovered the manuscripts of the concerto at the National Library, admitted that he did not know if they were from the pen of Lully the father or Lully the son. Not that it makes much difference, for they are utterly delightful (the king heard them at supper, one night in 1707), and as they have been arranged by Felix Weingartner, they comprise a set of pieces that all conductors will wish to adopt. They are Overture, Sarabande, Loure, Air I, Rigaudon, Air II, Marche et passepied, Rondeau and Bourrée.

At the same concert, Walter Gieseking was heard in the E flat concerto of Beethoven, Serenade by Strauss, and Jeux d'Eau by Ravel. Paris is particularly devoted to Gieseking, and did him every honor. The classical style of the Beethoven—what depth in the slow movement—and the beautiful virtuosity in the Strauss and Ravel, won him a rousing ovation.

MORE ORCHESTRAL MATTER

To return to our first auditions, the Colonne Orchestra, under Paul Paray, gave Danse sacrée from the music drama *Astrée*, by M. Mawet. Elusively rhythmic, suggestively nuanced, this music achieved a certain effect. It has the advantage of being well composed, sincere and clear. You may not think that is much of a compliment, but if you heard as much new music as I do, you would quickly change your mind.

Albert Wolff, who leads the Lamoureux Orchestra, gave the first hearing of Diptyque, by D. V. Fumet. The poetical substance of the two parts of this composition is contained in their titles: Notre Mirage and Notre Douleur. The atmosphere of the first is gently Oriental, caressing, languorous. Come closer, we will talk in silence: heart to heart, let passing time go. The second part is based on thoughts of destiny, memory and regret, finally changing into mystic exaltation. Expressive musical phrases, delicate choice of timbres, well chosen orchestral parlance. The Paris Symphony Orchestra, with Alfred Cortot at the helm, gave Paris its first introduction to Julien Krein's concerto for cello and orchestra. The work, which had hitherto been performed in Spain, Germany and England, won an overwhelming success, and justifiably, for it is one of the best productions by a member of the younger generation.

Krein was born in Moscow in 1913. His father Gregoire and his uncle Alexandre are also eminent composers in Russia. Julien started to compose at the age of six. In Vienna he studied with Egon Lustgarten, in Paris with Paul Dukas. If he has what certain authorities are pleased to call an aesthetic tendency, it is to conserve in his music the finer attributes of expression and emotion in a tonally enlarged musical language. In his earlier works, the influence of Scriabin and of Gregoire Krein is noted; in following opuses, the French touch is visible; today Julien Krein, at the age of nineteen, is free of influences, and Julien Krein is Julien Krein.

The concerto for cello (op. 25) is in three movements. The contrasts are striking, and to characterize them in a word, the first has a dramatic personality, the second is a big outpouring of song, the third is outdoor joy and merriment. Dedicated to Maurice Eisenberg, the concerto was played by him, and Mr. Krein could not have been better served. Mr. Eisenberg did the difficult music with the ease and finish of the accomplished virtuoso and musician, and if there is anything in the score which Mr. Eisenberg left unsaid, composer Krein himself could not tell you what it is. The orchestra and Mr. Cortot gave able support. At the end there was an ovation for Eisenberg and another for Krein.

MASTERS OF SONG

Paris has these days had the opportunity to admire anew the unrivalled figures: Yvette Guilbert and Felix Mayol. Guilbert in recital in the Salle Chopin, Mayol in a series of presentations at the Empire.

Mme. Guilbert is as entrancing as ever. Like every true artist, she pokes fun at the touch of time, and the aesthetic pleasure she dispenses is eternally young. Her program, in which she had Irene Aitoff at the piano, comprised songs of many epochs. There were twelfth and fifteenth century mystery songs, love ditties from the twelfth to the eighteenth, and a miscellaneous collection from subsequent epochs. Mme. Guilbert did what she wanted with her hearers; one moment they were weeping, the next they were laughing and shouting. After which it should seem superfluous to report the public success.

Along with Mme. Guilbert, Mayol is the greatest master of French diction of which this age has record. After his first performance the other evening, over 200 of his friends

and confrères, gathered on the stage to celebrate his sixtieth birthday. And Mayol is another mortal who has been wise enough to lose consciousness of the mistakes we call years and time. The songs he sings do not go very high up the classical scale, and I shall not attempt to translate them here, but the way he brings them out and the absolute perfection of his diction, are nothing short of marvelous. (A word of advice to singers and students coming to Paris: hear Guilbert and Mayol every chance you get; they are perhaps your last opportunity to learn what diction is. Lucien Fugère would be another, but he seldom appears any more.)

AMERICAN CHURCH CONCERTS

The Sunday afternoon organ recital at the American Church of Paris was given by its organist, Archibald Sessions, an artist who knows how to bring out the beauties of the music and the resources of the instrument he plays. His list included works by Bach, Ferrata, Martini, Franck and Dallier. Oscar Seagle, who recently has come to Paris to teach, was heard in an aria from Mendelssohn's *Elijah*.

The same evening, the Students' Atelier Reunions, an organization sponsored by the American Church of Paris, heard Suzanne d'Oliviera Jackowska, soprano, accompanied by Marie Prestat, in groups of songs by American composers, namely Oley Speaks, Horace Johnson, Marion Bauer, Edgar Stillman-Kelley, Eleanor Everest Freer, Deems Taylor, James Rogers, Frank La Forge and R. Huntington Woodman. The French translations of the songs made by Mme. Jackowska, proved to be excellent, though someone asked the purpose in singing French translations of American songs, in an American edifice, before an essentially American audience? Jadwiga Grabowska, violinist, was heard in numbers by Samuel Gardner and Boris Levenson.

WOLFGANG AMADEUS

The Society of Mozartean Studies, which gave a concert at the Salle Pleyel, needs to study a great deal more. Goodwill on the part of the performers, and a capacity, fashionable audience, are not sufficient guarantee for the requisite presentation of masterworks. Under the direction of Felix Raugel, the chorus and orchestra of the society, assisted by Elisabeth Schumann (soprano), Mme. Castellazzi (contralto), Jean Planel (tenor), and Jean Hazart (baritone), gave the Grande Fantaisie for organ, Offertorium de Tempore, and the Mass in C minor. What (in the mind of one listener at least) marked the performance as a whole, from the interpretative point of view, was its lifelessness and lack of the vital spark. Mr. Ibos played the organ fantasy in a studious, ponderous fashion, and his Mozart was anything but spontaneous and happy in mood. The Offertorium de Tempore, by the chorus and orchestra, came off in much the same way. As for the Mass in C minor—what a remarkable and impressive work, provided you hear it in its proper environment. It was given only a good routine reading. The purpose of La Société des Etudes Mozartiennes, is to study Mozart. They should be encouraged—they have years of study before them.

BREVITIES

Milhaud's sonata for two violins and piano was played in Salzburg.

Under the direction of Felix Weingartner, the Basel Conservatoire gave a Fauré Festival. Mme. Modrakowska (soprano), Mme.

Blanchard (pianist), and Eisenberg (cellist) were the soloists.

Cleora Wood, American soprano, has been engaged to sing Louise and Melisande at the Opéra-Comique.

Raoul Laparra has made a Spanish translation of his Spanish opera, *L'illustre Fregona*.

Ernest Krennek is working on a music drama, the subject of which is Charles V.

Conchita Supervia is to sing Rosina in *The Barber of Seville*, at the Opéra-Comique next spring.

The Paris Opéra is rehearsing Prokofiev's new ballet, on a libretto by Serge Lifar, and in which Lifar is to take the leading part.

Mme. Marya Freund gave a musicale-reception in her Paris studio in honor of the Polish soprano, Eva Bandrowska. Mme. Bandrowska, who is prima donna of the Warsaw Opera, offered songs by Mozart, Donizetti, Duparc, Szymanowski, Kassern and Saint-Saëns. Among the guests were President Paul Painlevé, M. and Mme. Paul Clemenceau, Mme. Claude Debussy, M. and Mme. Broglie von fur Mühlen, Mme. Germaine Lubin, Francis Poulenc, Maurice Ravel, Jacques Ibert, the Polish Consul and Mme. Poznanski.

Maria Kousnezoff, operatic soprano, who was injured in an automobile accident, is recovering in a Paris hospital.

Borrel, violinist, gave a concert of Rameau, Bach, Liszt, Bruni and Rust.

The French violin-maker Paul Kaul gave a lecture on modern violin-making; after which a varied program was performed on instruments of his manufacture.

Serge Lifar danced the leading part in the Pavane Louis XIV, given at the Comédie-Française ball.

A service in the Church of Saint-François-Xavier and at the tomb of Vincent d'Indy, was given in commemoration of the anniversary of the French master's death.

Reinhold von Warlich gave a recital of songs on poems by Goethe, before Les Annales, Paris, on December 15. At the same time, Paul Valéry lectured on Goethe.

Noréna, who is singing seven roles at Bordeaux this fall, was soloist on December 12 with the Cercle Philharmonique of that city. The society is a century old and one of the most exclusive organizations in Europe.

Mme. Jane Meyerheim gave a reception in honor of Mme. Rose Cailleau, formerly Rose Relda of San Francisco. Mme. Relda is an American and made her début at the Opéra-Comique in Lakmé, in 1900.

Alfred Cortot gave a lecture-recital on Schumann at Les Annales.

The program of Walter Rummel's Paris recital was in commemoration of the 100th anniversary of the first meeting in Paris of the two greatest geniuses of the piano: Chopin and Liszt.

La Musique Survivante (Music That Survives) is the name of a new musical society just organized here. Its purpose is to give music that has survived, and modern works for which it is possible to entertain a hope of survival.

Francis Casadesus has not resigned as orchestra conductor of the Paris Broadcasting Station. He had only asked for leave of absence in order to finish a musical comedy.

The critic of The New York Herald (Paris edition) called Gieseking an American pianist. Very nice, if true.

William Miller, whose youthful violin and piano ensemble has already been heard in their native Scotland, are making their first appearance in the south of England, while William Cooper, a musician still in his teens, is appearing nightly at a London theatre as pianist and composer. M.

Wagner's Villa Becomes Museum

BERLIN.—The villa in Triebtschen, near Lucerne, where Wagner finished *Tristan*, is to be turned into a Wagner Museum that will be, as far as possible, an exact replica of the house as it was when the composer lived there. T.

Vienna's New Conservatory of Music

VIENNA.—An important and constantly growing role in the musical life of this city is played by the Neues Wiener Konservatorium—New Viennese Conservatory—founded and directed by Prof. Josef Reither, musical critic of Vienna's daily, the Neue Freie Presse. Under the energetic and enthusiastic leadership of this capable musician, the new conservatory gradually has taken its place beside the State Academy of Music, surpassing the latter, perhaps, by its quicker adaptability to practical requirements. Much is done at the conservatory for poor, talented musicians, and a special department has been established recently for American students who do not speak the German language and for whom special courses in English have been installed. New branches of the Neues Konservatorium have been created for cabaret and cinema training, and important additions to the faculty include Mme. Hedwig Kanner-Rosenthal and others of similar prominence. P. B.

Foreign News in Brief

Faust for Salzburg Festival

VIENNA.—Plans have been completed for the production of Part I of Goethe's *Faust* at the Salzburg Festival next summer. In good weather it will be given in the Riding School which, as it is built into the side of a mountain (Nomberg), provides an ideal setting for most of the scenes. It is to become an annual feature, like Everyman, and the cost of production, amounting to \$180,000, is to be spread over the first three years. The cast has not been entirely chosen but it is hoped that Werner Krauss will play Faust, Paula Wessely (the young actress who has been warmly received in Vienna and Berlin) Gretchen, and Emil Jannings or Gustav Gründgens, Mephistopheles. B.

Unfamiliar Tchaikowsky Opera

BERLIN.—A Tchaikowsky opera, *Tscherevitschki*, hitherto unknown in Germany, was produced in Cologne on December 20, in a new arrangement made by Max Hofmüller and under the title of *The Henpecked Hero*. T.

Students at the Howard-Jones: Sammons School of Music Appear in Public

LONDON.—Several students of the Howard-Jones: Sammons School of Music are now making their bows to a larger public. Barbara Smyth, besides giving a London recital, has many provincial engagements and will appear at the forthcoming festival of the Federation of Music Clubs. James and

Bohemian Benefit Reaps \$5,000

Alsen, Thomas, Hofmann, the Soloists—Stock Conducts

CHICAGO.—The Auditorium Theatre was rededicated with a concert given by The Bohemians of Chicago on December 14. As a matter of statistics, it must be stated that the largest and most select audience of the present season was assembled in the theatre, which, for forty-three years, has served the music-lovers of this city, and on the stage of which has appeared the most renowned artists of the musical world. We have heard unofficially that the profits of the concert were over \$5,000, and that amount will be distributed to needy musicians here.

To the Bohemians Club of Chicago, founded by Herbert Witherspoon, needy Chicago musicians should be grateful.

President Rudolph Ganz made a short address in which he thanked the concert-givers who had donated their services, and the public that had spent money to help the relief fund. Another speech was made by Charles Hammill, president of the Chicago Orchestral Association. He made a plea for the new concert hall and theatre to be built on the grounds of the Century of Progress exposition by the Friends of Music, which organization is trying to raise \$100,000 by subscriptions of one dollar each.

As to the concert itself, the soloists were Elsa Alsen, John Charles Thomas and Josef Hofmann. Mme. Alsen had cleverly chosen for her first number Elizabeth's aria, *Dich theure Halle* from Wagner's *Tannhäuser*, and she sang it with opulence of tone and authority of style. Her second number was the *Liebestod* and she sang it so well that insistent demands from the audience brought Brunnhilde's cry from *Walküre*.

Thomas made a hit with his fine singing of *Vision Fugitive* from Massenet's *Herodiade* and roused the listeners to such a high pitch of enthusiasm after his singing of the prologue of *Pagliacci* that he had to sing two more encores before the concert could proceed. Hofmann's listed contribution was the *Rubinstein D minor concerto*, and he was generous in giving many encores. Everything he played was magnificent, both technically and tonally.

Dr. Frederick Stock was the major-domo of the festivities. In great mood, he directed superbly an orchestra made up of the Chicago Symphony, the Woman's Symphony, the Chicago Civic Opera, the Civic and the Business Men's orchestras, in numbers by Wagner, Dohnányi, Godard and Tschai-kowsky.

NAME VALUE

Why is it that many Chicago musicians only give recitals here and are content to be known merely locally? Why spend the money for a local debut if the aspirant has not the ambition to make his or her art

known elsewhere? Many local musicians have stated that there is still a prejudice against home talent in America, and that unless one has a big name in the musical world large organizations will not give one a hearing. What are those local artists doing to create a name value for themselves? Quite a few, to be sure, have not stopped with one recital. Consequently these musicians, though located in Chicago, are no longer looked upon as local.

Take for illustration the case of Clarita Martin, who presented a program of Spanish dances at the Studebaker Theatre on December 11. It is said that this young woman was taught in Spain, and viewing her work from the exhibition she gave on this occasion, she should be ranked among the foremost dancers of the day. Yet outside of the recital under review she has so far done little to make herself known to America. She is young, good looking, wears chic costumes, dances as well as any Spaniard that we have ever seen here, handles the castanets equally well, and brought to the Studebaker a large and enthusiastic audience. She was supported by an excellent pianist, Fay Polk, and a somewhat indifferent guitarist by the name of Salvatore Ibanez. The latter supplied not only the accompaniments for the dancer, but also played solos of his native country.

WOMEN'S SYMPHONY ORCHESTRA

The program of the Women's Symphony Orchestra on December 11, at the Drake Hotel, began with Haydn's symphony in F sharp minor and was followed by Mozart's concerto for two pianos in E flat major (with cadenzas by Dohnányi). The duopianists Aletta Tenold and Grace Welsh, played the concerto accurately, and the orchestra under direction of Ebba Sundstrom gave them able support. After intermission the Tschai-kowsky *Romeo and Juliet* overture-fantasia was well played. It was followed by the lively *Carnival of Animals* (Saint-Saëns). Paul Dukas' *L'Apprenti Sorcier* completed the program.

HUNGARIAN COMPOSER AND PIANIST

John Kurucz, Hungarian composer and pianist, presented a program of his own works at Kimball Hall on December 11. He had the assistance of Mary Thomas Duffield and Rose Napau, sopranos, Carlo Hatvany, tenor and Frederick Jencks, baritone.

HALL JOHNSON NEGRO CHOIR

At Orchestra Hall, on the same afternoon, there appeared the Hall Johnson Negro Choir, well remembered here for the enjoyment they gave during the long stay of The Green Pastures at the Illinois Theatre. The choir and the conductor were appreciated throughout the course of their well-balanced program.

CHICAGO STRING QUARTET

This season's series of twilight musicales given by the Chicago String Quartet in the theatre of the Chicago Woman's Club includes a number of unusual features, for on each program a modern work, several novelties and a selection from the classics are played. At the second concert on December 11, the works presented were Vincent d'Indy's quartet in E major, the Leone Sinigaglia *Etude de Concert*, and Dohnányi's quintet for piano and strings in C minor.

FEDERATION OF MUSIC CLUBS

Under the auspices of the Illinois Federation of Music Clubs, the Joseffer String Quartet appeared on December 11, at the Stevens Hotel. They were assisted by several Chicago composers and artists.

TUESDAY SYMPHONY CONCERT

Conductor Stock is repeating at the Tuesday afternoon concerts numbers which previously have been programmed at the Thursday-Friday series. Thus, the Kodály suite from Hary Janos was enjoyed even more than earlier in the season, and it is to be hoped that the suite will remain in the repertoire of our orchestra. The balance of the program was made up of the *Water Music* by Handel-Harty and the *Tschai-kowsky F minor symphony*.

BUCHHALTER MUSICAL FORUM

The Buchhalter Musical Arts Forum celebrated the 162nd anniversary of the birth of (Continued on page 16)

PRIZES and SCHOLARSHIPS

American Conservatory Student Wins Appearance With Chicago Orchestra

CHICAGO.—Nondas Rudig, young pianist and a student at the American Conservatory of Music in this city, was announced the winner in the recent senior contest for pian-



NONDAS RUDIG

ists held under the auspices of the Society of American Musicians. The prize is a solo appearance at the popular concerts of the Chicago Symphony Orchestra (Frederick Stock, conducting).

Of the four players selected for the final contest from the original eighteen entries, three were pupils at the American Conservatory. These were Miss Rudig and Vera Gillette, students of Kurt Wanieck, and Howard Silberer, pupil of Rudolph Reuter.

Born in Indiana of German parents, Miss Rudig received her early musical education in Fort Wayne. Her pianistic training during the past three years has been under Mr. Wanieck. She will appear with the Chicago Symphony Orchestra in February, playing the MacDowell A minor concerto, the contest composition. J. C.

Opera and Drama Society Offers Prizes

The Opera and Drama Society (Eugene d'Avigneau, director) with headquarters in New York City, is offering scholarships for one male voice and one female voice for operatic and concert training, and one male and one female voice for microphone training. Applicants must be between the ages of eighteen and twenty-four. In the vocal department the requirements are to read music at sight and play at least one instrument. In the department of the drama, the society offers two scholarships for the most musical or resonant, natural male and female voices, with requirements to read or recite from a given script and from memory. All applications should be addressed to the director of the Opera and Drama Society, 1730 Broadway, New York, N. Y. This movement was founded in San Francisco in 1908 by Mr. d'Avigneau.

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William A. Clark, Jr., May Withdraw Subsidy of Los Angeles Orchestra

LOS ANGELES, CAL.—Persistent rumor has it that William Andrews Clark, Jr., founder and sole guarantor of the Los Angeles Philharmonic Orchestra since its organization in 1909, will look to public-spirited citizens of this community to share this burden, after the close of next season. By the end of the 1933-34 music year, Mr. Clark will have contributed \$3,000,000 to the cause of symphonic music in the course of fifteen years. Four winters ago the problem of orchestral support came up, shortly before Mr. Clark's second five-year pledge of \$200,000 a season would have expired. This generous music-lover then proposed to head a public deficit guarantee list to the tune of \$50,000, but his example found relatively slow response, according to the management, so that Mr. Clark "faced the music" once more, so to speak, to hold together the orchestra, assure lease of the auditorium as well as the artistic standards set under his régime as sole deficit patron.

No official verification of the above mentioned "news between the lines" has been given out, but signs and portents point to such an eventuality, which, in the minds of many, would lead only to a public sponsorship of the Los Angeles Philharmonic Orchestra which is the moral duty of the California Southland. That this situation will constitute a difficult problem is to be admitted and the more because general conditions are what they are. Distinct credit must go to Isabel Morse Jones, music critic of the Times, for having drawn attention to such an exigency, an appeal first made by the Los Angeles Evening Express, then under the editorship of Edward A. Dickson, only Los Angeles newspaper publisher who was actively concerned in the furtherance of music as a civic asset. Although the "honor and the paying" have been left to Mr. Clark so far, yet the orchestra as a musical body and its influence and value are widely appreciated, as is the present director, Dr. Artur Rodzinski. A citizens' committee launching now a preparatory campaign for the raising of an annual guarantee or of a fund by way of public subscription will have sufficient time to perpetuate worthily the ideals manifested so magnificently by Mr. Clark, whose quiet, yet unstinted giving is not even known as generally as deserved because of his dislike of public honors and personal publicity.

Apropos of Dr. Rodzinski, he is about to leave for a second Eastern guest-engagement within six weeks. Cleveland is to witness his baton art during the last week of the month. Rodzinski has a large following here and an ardent one. His contract, as those of the men and the hall lease are secured by Mr. Clark's arrangement. It would

be entirely premature to speculate on the future destinies of this rising maestro. He may confidently look into the future, because prominent music-lovers, some from a mid-Western metropolis, others from a great city further East, would welcome him in their respective midst. A conductor's position in Los Angeles may have those disadvantages which come with distance from what, for brevity's sake, may be summarized as New York and Europe. However, a Los Angeles director derives the very exclusive, knowing and influential type of listener, who passes the winter in southern California and who hails from every part of the world.

Lady gossip persists also in bringing up the name of Sir Hamilton Harty. The Manchester leader won critical and popular esteem at the Hollywood Bowl the past two summers. He also presented several radio symphony concerts over a Pacific Coast radio chain.

To repeat, however, the conductorial status quo is settled for at least one more year after this; and by October, 1934, the savants of technocracy may have devised a gyroscopic baton-compass, installed, as a matter of "outlook," on Al Smith's Empire State Building. That machine will conduct all the orchestras in the land at once, furnish free of charge music usually made by extra men; supply gratis costly and "debatable" music; and automatically reduce salaries of directors, managers and players.

In the meantime, the Los Angeles Philharmonic Orchestra played an enjoyable Sunday concert under Rodzinski, Albert Vertcham officiating as a brilliant guest soloist in the Paganini concerto. Rodzinski's reading of the Schubert *Unfinished* possessed tonal beauty and rare pensive.

Concertmaster Sylvain Noack, Anthony Briglio, Emile Ferir, and Nicholas Ochi-Albi, forming the Bartlett-Fraenkel Quartet, opened their concert series before one of the largest and most representative of audiences. A première, of the Netchaiev quartet, op. 2, caused particularly favorable comment; Beethoven's op. 95 and the César Franck score preceding the novelty.

Impresario Behymer had a capacity house awaiting Lotte Lehmann, who, owing to a heavy spell of influenza, had to cancel her Pacific Coast debut.

John Smallman and his unaccompanied chorus of women teachers, the Cecilian Singers, and the Orpheus Club, a popular male choir under Hugo Kirchhofer, vied for public honors the same evening, and laurels were divided, not only according to merit, but in keeping with the adage that the fair sex often is also the stronger. B. D. U.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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Minneapolis Journal, November 12, 1932:

Goeta Ljungberg won a triumph. Her very appearance caused a sensation. In its opulence of Nordic beauty and strength it impressed so much that a local Viking critic's remark to her seemed quite to the point, "Wagner must have had you in mind."

Hartford Daily Times, November 30, 1932:
She sang with all her heart and won her way to the hearts of the great audience.

St. Paul Daily News, November 12, 1932:

The appearance of Mme. Ljungberg with the Minneapolis Symphony Orchestra, Friday night, will be the most memorable concert of the season so far as vocal artists are concerned. The voice of Goeta Ljungberg is the first of any soprano to really fill Northrup Auditorium. Certainly it is the only one to be heard over the tremendous crescendo of the orchestra in the Liebestod which was her finest contribution to the evening's entertainment.



Norfolk Ledger-Dispatch, November 1, 1932:

Very blond, very lovely in person—and in green and silver—very gracious and generous, very graceful in her deep, long held bows, and very charming generally, this young Valkyr bewitched the hundreds who saw and heard her last night. She was delightful and enchanting!

Cincinnati Enquirer, October 28, 1932:

The artist is possessed of unusual gifts for dramatic and lyric expression as well as vocal power and range.

GOETA LJUNGBERG

IN SECOND METROPOLITAN
OPERA SEASON

(ELEKTRA)

New York American, December 4, 1932:

Goeta Ljungberg, a charming blonde picture, contributed vocalism that was a benison to the ear. Lissomeness of figure and grace of gesture pleased the eye.

New York Evening Post, December 5, 1932:

Goeta Ljungberg was eloquent in voice for the melodic scene in which this character makes known her desire for freedom, love, motherhood and the normal life of woman.

Staats-Zeitung und Herold, December 4, 1932:
(Translation)

Goeta Ljungberg as Chrysothemis equalled Kap-pel (Elektra) in her success.

Philadelphia Evening Bulletin, December 7, 1932:

Mme Ljungberg did some of her best singing, disclosing the rare beauty of her voice. In the second act she showed skill and brilliance of tone in the difficult Ho-yo-to-ho!

METROPOLITAN OPERA

TANNHÄUSER, DECEMBER 12

Elisabeth Rethberg appeared for the first time this season as Elisabeth in Tannhäuser. Singing with purity of tone, eloquence, and exquisite phrasing, she also acted the role with sincerity and fine restraint. Particularly convincing was her delineation of the Prayer Scene. In Rudolf Laubenthal's version of the sinner knight, there were the required dramatic intensity, passion, and humility. Laubenthal is always the musician in his singing of the difficult Wagnerian tenor roles. Ludwig Hofmann was a dignified Landgraf Hermann, vocalizing with resonance. Friedrich Schorr appeared as Wolfram.

Margaret Halstead, a new débutante of this year, again sang Venus. Aida Doninelli gave a skillful interpretation of the young Shepherd's song. She contributed spontaneity and invigorating bucolic charm to her presentation.

Others in the cast were Hans Clemens (an excellent Walther), Arnold Gabor, Giordano Paltrinieri and James Wolfe. Artur Bodanzky conducted.

TRISTAN AND ISOLDE, DECEMBER 14

The first hearing of immortal Tristan and Isolde was a splendid piece of musical presentation, particularly on the part of Artur Bodanzky and the Metropolitan orchestra. Conductor and players gave of their best in musicianship, temperamental, tonal, and technical response. Music-lovers in New York have rarely heard a finer reading of the great score.

A Tristan new to this locality, was Gustaaf de Loor, and his impersonation had dignity, refinement, and romantic aspect. De Loor sang the music in lyrical rather than consistently robust fashion. He never forced his voice and strove at all times to sound the *melos* of Wagner's writing for tenor. The garden scene was a lovely piece of intelligent and appealing singing. In the third act, de Loor won his hearers through his poignant tone coloring and eloquent declamation. He was rewarded with many recalls.

Mme. Gertrude Kappel, long admired here as Isolde, deepens her conception of the character from season to season, and it is now a finished and moving production historically. She portrays the regal pride of the princess as convincingly as the passionate impulsiveness of the woman. Mme. Kappel, adequate in tonal volume to all Wagnerian demands, stirs through the warmth, musicianship, and feeling of her delivery. Her success was pronounced.

Karin Branzell is a Brangaene beloved by Metropolitan hearers, because of her rich quality, intensive comprehension of text, and purposeful acting.

Friedrich Schorr was a not altogether satisfactory Kurvenal. He lacks resonance and his delineation is stilted. Ludwig Hoffmann did a sonorous and noble project of King Marke. Hans Clemens sang with clarity and flexibility in the double role of the Shepherd and Sailor's Voice. Others in the cast were Arnold Gabor and James Wolfe.

LA TRAVIATA, DECEMBER 15 (MATINEE)

The Women's Christian Union netted \$4,000 from the benefit performance of Verdi's Traviata at the Metropolitan on Thursday afternoon. The cast was headed by Rosa Ponselle, who won repeated ovations for her unconventional and affecting portrayal, fraught with intelligent background. Vocally, the Ponselle talents shone with their usual brilliance and mastery. Giacomo Lauri-Volpi's Alfredo was a highly romantic conception and sung with lovely tonal outpouring, feeling and musical purpose. Gertrude Kappel, amiable even if stern, had a grandiose interpreter in Lawrence Tibbett. His aria in the second act created a storm of applause, with piercing "bravos" ringing through the house. The audience was unusually responsive throughout the performance, which set the action off at a good tempo. The numerous ladies and gentlemen who pass quietly through the story were played by Minnie Egner, Alfredo Gandolfi, and others. Tullio Serafin conducted.

L'ELISIR D'AMORE, DECEMBER 15 (EVENING)

L'Elisir d'Amore was repeated on Thursday evening with a familiar cast, including Nina Morgana (Adina), Tito Schipa (Nemorino), Giuseppe De Luca (Belcore), Ezio Pinza (Dulcamara), and Philine Falco (Giannetta). Serafin conducted the performance.

Nemorino is an ideal role for Schipa, and he sang it with flawless art and style and displayed easy humor in his acting. He won unstinted admiration from the audience. Miss Morgana, a petite and vivaciously mimed Adina, sang with polish and virtuosity and scored a pronounced hit. The rest of the cast contributed adequately to the performance.

FAUST, DECEMBER 16

Gounod's Faust was the offering on Friday night, sung before a full house by a notable cast. Giovanni Martinelli took the title part; Queena Mario that of the heroine. Mephistopheles was Leon Rothier; Valentin, Richard Bonelli. Gladys Swarthout sang the role of Siebel, and the list was completed by Henriette Wakefield as Marthe and James Wolfe as Wagner. Martinelli, in excellent voice, gave a virile and appealing performance. Miss Mario scored well-merited success as the fair and frail Marguerite. Bonelli, an adept actor, gave artistically and appealingly of his fine vocal and interpretative qualities. Louis Hasselmann, the conductor, was responsible for a smooth and well-regulated performance.

DON GIOVANNI, DECEMBER 17 (MATINEE)

Mozart's Don Giovanni was given its first presentation of the current season at the Metropolitan on Saturday afternoon. The cast was slightly changed from those of a season ago, with Tito Schipa donning the doublet and plumes of Don Ottavio; Tancredi Pasero enacting Leporello and (at very short notice) Pompilio Malatesta doing the role of Masetto.

It was an excellent performance, more firm in line, more subtle in motion and more certain than those of last year. Pinza's amorous Don had an easier sway and his abounding energy, the freshness of his voice and constant good humor are added assets. Schipa gave a superb performance. His artistry was shown to excellent advantage in the florid airs of Mozart, in their long sustained passages, and the spirit of the music itself scintillated according to the true Mozart tradition.

It would seem that this is the golden year of Rosa Ponselle's association with the company, for never has her voice held the beauties she displays at present. To bring new adjectives to describe its color and inherent loveliness is rather like bringing waltzes to Vienna. However, the voice has acquired a new loveliness, a renewed freshness. Her Donna Anna was a majestic figure and one of the most clearly etched of the afternoon's performance.

Maria Mueller's Donna Elvira was admirable. The purity of the artist's voice well becomes Mozart's music; her simplicity in acting, economy of gesture and her grace brought the character into sympathetic relief. Editha Fleischer's Zerlina is a familiar figure.

Malatesta's Masetto was expertly done. Here his abilities as mime and actor stood him in good stead. It was a worthy characterization. There was an uneasiness in Pasero's Leporello which will no doubt be smoothed away in later performances, and Leon Rothier was a capable Commendatore. Tullio Serafin conducted.

MADAM BUTTERFLY, DECEMBER 17

Elisabeth Rethberg was a delectable Cio Cio San on this occasion, and rang all the changes on charm, winsomeness, and tragedy. Her clear vocal timbre, lyric grace, and musical phrasing made the music of the role a matter of honeyed enjoyments, and the listeners so signified by their warm hearted plaudits.

Frederick Jagel, vital and ardent in his acting, and temperamental and polished in his singing, was a stimulative Pinkerton. Other competent artists helped in the fine

and moving performance under Vincenzo Bellezza's baton.

Ina Bourskaya sang Suzuki and Giuseppe De Luca was the Sharpless.

SUNDAY NIGHT CONCERT

A "Gala Program" was billed for Sunday night, and so it proved, many of the Metropolitan's most brilliant luminaries being included. Tito Schipa lent his ringing tones to Una Furtiva, and later sang three songs, with Federico Longas at the piano; long-continued applause brought an encore (breaking the rule), a serenade by the accompanist. Rose Bampton made a first appearance at these concerts, singing Lia's Aria (Debussy) and one from Semiramide with opulent voice and temperament; she won repeated recalls. Hans Clemens, the only German on a program of a dozen items, drew hearty plaudits for his beauty of voice and interpretation of Lohengrin's Narrative. Nina Morgana was awarded sustained applause after the Mireille waltz (Gounod), sung with charm and limpid tone; and Queena Mario revealed her brilliant vocal qualities in a Liszt song and the Romeo and Juliet waltz. Richard Bonelli's colorful voice and gift of comedy, displayed in the Barber's air from The Barber of Seville brought him rounds of applause. Morgana and Bonelli, Mario and Schipa sang operatic duets.

The orchestra under Wilfrid Pelletier contributed a Schubert overture, the ballet-dances from Rabaud's Maroufi, and closed with MacDowell's colorful The Saracens, from Song of Roland. This work, MacDowell's op. 30, shows the American composer at his best.

Minneapolis Orchestra Draws Large Throngs

Apollo Club Starts Season

MINNEAPOLIS, MINN.—The Apollo Club in its new concert home, First Baptist Church, made a robust beginning for this year on November 22. The auditorium enhances the volume of this sturdy chorus; broad choral effects were almost overpowering, but correspondingly, soft passages were vital. William MacPhail controls his singers with a sure but deft hand, and particularly in such numbers as Prayer of Thanksgiving and Schubert's The Omnipotence clearly demonstrated the advancement made by the chorus. Kathryn Meisle was a decided acquisition as soloist; she was enjoyed by both chorus and audience.

The fifth concert of the Minneapolis Symphony Orchestra, November 25, brought a refreshing version of symphony No. 1 by Schumann under the leadership of Eugene Ormandy. Debussy's The Afternoon of a Faun was too objective, but this same criticism cannot be urged against three dances from The Three Corners Hat by de Falla—they were magnificent. Roland Hayes was the tenor soloist, and after an indifferent version of an air of Mozart, made an indelible impression with the rich devotion of The Repose of the Holy Family by Berlioz. Spirituals with orchestral accompaniments were also superb.

The walls were lined with standees for the second Sunday concert of the Minneapolis orchestra—Roland Hayes and Dvorák's From the New World were the attractions which drew fully 5,000 persons. Ormandy gave many new and delightful glimpses of Dvorák.

Galli-Curci gave the second concert on the University of Minnesota artists course November 28. She presented one of her standard programs ranging from old Italian arias to modern songs and was induced to add several numbers. Raymond Williams, flutist and Homer Samuels, pianist, were assisting artists.

During the absence of Mr. Ormandy from the city, Paul Lemay, assistant conductor of the orchestra, directed the concert on December 4. Mr. Lemay, without the use of score, presented Brahms' Academic Festival Overture, suite from The Sleeping Beauty by Tchaikowsky, and The Pines of Rome by Respighi. He used a more suave baton technic, has worked out a much more coordinated appeal between eye and ear. The soloist for this concert, Mrs. Victor H. Anneke from Duluth, played the concerto in A minor by Grieg. Not a rugged Grieg,

IN A FAVORITE ROLE



LEONORA CORONA

opened her season with the Metropolitan Opera on December 10 as Santuzza in Cavalleria Rusticana, one of the numerous roles. (Photo by Ermini, Milan).

but buoyant, swinging, a clearly phrased version that won merited praise.

The sixth concert marked the high point of appreciation for local audiences. Be it said that all the time and money and trouble for whomever has been responsible for maintaining the Minneapolis Symphony Orchestra was repaid December 9. Only hearing an orchestra week after week, year after year can prepare a listener to understand, to admire, to appreciate what Ormandy made of the Rachmaninoff symphony No. 2. The Death and Transfiguration of Strauss and Enesco's Roumanian Rhapsody completed a fine evening.

Palmer Christian, of the University of Michigan, dedicated the new pipe organ installed in Northrop Memorial Auditorium December 12. Mr. Christian's program included examples of ancient and modern organ compositions which were received enthusiastically by students and faculty of the University of Minnesota. E. G. K.

Noréna May Make Metropolitan Début as Juliet

Eidé Noréna, Norwegian soprano, who will arrive in America this spring to sing with the Metropolitan Opera Company, has a repertoire of thirty-two French and Italian operas. It is probable that she will make her début in Gounod's Romeo and Juliet. Mme. Noréna was born in Oslo, Norway and made her first appearance in Scandinavia. She has sung at La Scala, the Paris Opéra, Covent Garden, the royal operas in Stockholm and Oslo, at the opera houses of Monte Carlo, Bordeaux, Lille, Lyon, Deauville, Vichy, Toulouse, Biarritz, Cannes and Baden-Baden, and with the Chicago Civic Opera Company. Orchestral appearances have included engagements in Paris, London, Chicago, Oslo, Copenhagen, Brussels, Nice, Ostend and other cities. She has a concert repertoire which includes folk songs and Lieder, and also has an extensive list of oratorio roles at her command.

Stone Opera Class Heard

The first performance of the May Stone Opera Producing Class held scenes from The Marriage of Figaro by Mozart on December 23, at the Newark (N. J.) Evening News Auditorium. The cast was: Count Almaviva, Robert Cornell; Figaro, Paul Nantz; Countess of Almaviva, Christine Caldwell; Susanna, Betty Wayne; Marcellina, Gertrude Smith; Cherubino, Rosina Darsy; Barbarina, Ethel Krietz. The ensemble: Dinorah Bolandi, Marie Burroughs, Nita de Soto, Helen Field, Dorothy Green, Helene Hammond, Elise Koniger, Clara Lieber, Corinne Petrone, Mimi Petrone, Annette Vadtler, Ruth Weiss, Mollie Marin and Etta Shapiro. The costumes were designed and executed by Maxine.

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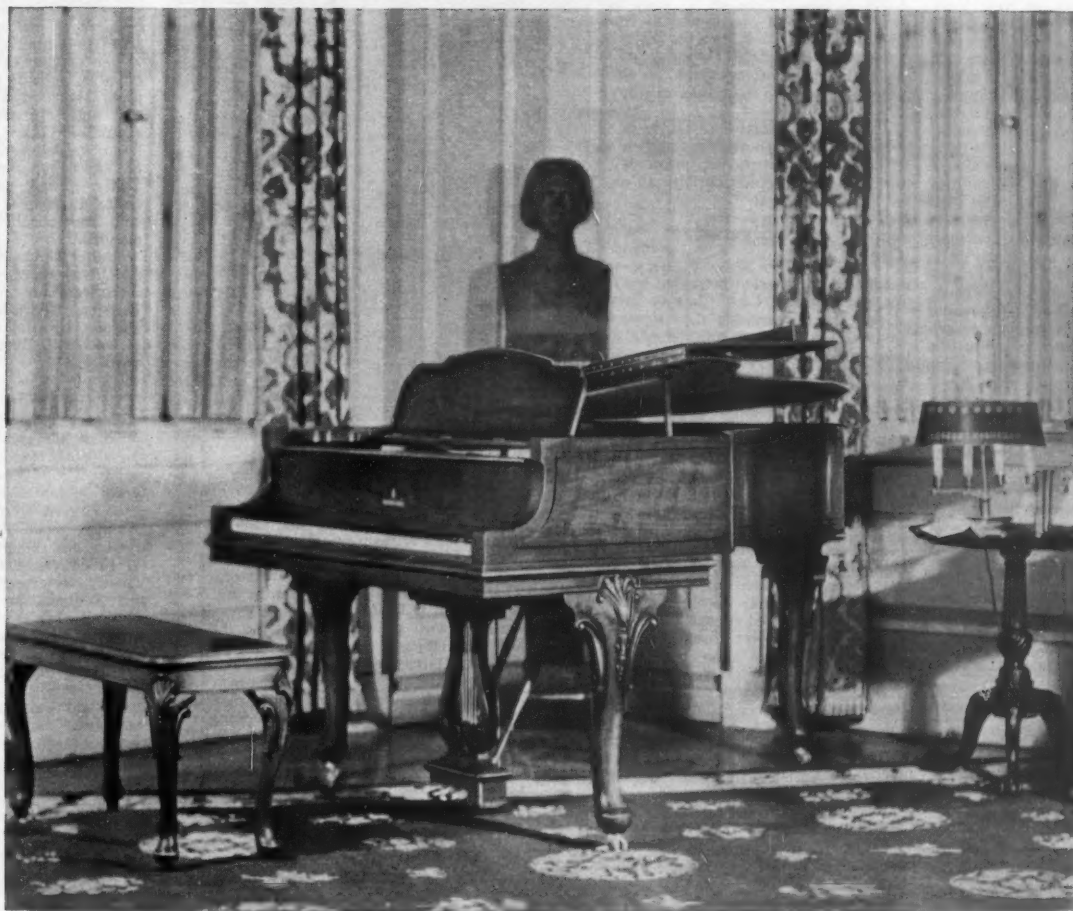
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NEW YORK CONCERTS

(Continued from page 8)
DECEMBER 16

Poldi Mildner Her second New York recital was given by Poldi Mildner at Town Hall, with this program: Andante favori, Beethoven; Toccata and fugue, D minor, Bach; sonata, F minor, op. 5, Brahms; valse, A flat and polonaise, A flat, Chopin; The Engulfed Cathedral, Debussy; Carneval de Vienne, Strauss-Rosenthal.

Miss Mildner made no new disclosures of her talents on this occasion, and her abilities seem to have been summed up critically with correctness on the occasion of her debut in the metropolis. She has unusual but not perfect technical command and much brilliance in its exhibition. Her tone is voluminous but lacks sensuous appeal. At times she forces sound in achieving dynamic climaxes. Her touch is crisp and under excellent control. Her endurance enables her to play prodigiously difficult works with unflinching ease.

Interpretatively, soulfully, even musically, Miss Mildner has much to acquire, but as she is only seventeen, hope may be expressed that those qualities might come to her later. She did not disclose the noble beauty and high thought of the Bach and Brahms compositions. Even in the smaller works like those of Beethoven and Chopin, the Mildner performances were deficient in direct loveliness. Debussy's music was done with purely dynamic effect. The Rosenthal arrangement of Strauss waltzes showed the recitalist in her best domain. She tossed off finger and wrist pyrotechnics with ease and scintillancy, and won a deserved hurrah of applause. In fact, throughout the program, the listeners were extremely cordial in their reception to the pretty and modest young performer.

DECEMBER 17

Philharmonic Children's Concert

Ernest Schelling's Christmas stocking bulged with merry surprises for his step-family on Saturday morning, when he held up one after the other like rabbits out of a hat.

The very nicest gift of all was Lucrezia Bori, who sang songs of her own Spain—dance airs of de Falla, Granados and legendary tales of Nin and Obradors. Faces beamed from parquet to the far-off balcony, and the children's gratitude was so profound that they were rewarded by hearing several of the songs twice. Miss Bori bowed, threw kisses (some of them found their way to the very little fellow in the topmost balcony, perched like a bird in a tree) and she curtsied and said Thank-you and Thank-you. It was all very festive and gay, just as it should be.

Douglas Moore was as complete a surprise as anyone could find in a tarlatan stocking. He was a serious sort of chap, like a tin soldier that has just been made a sergeant, waiting for everyone to be fixed just so before he raised his baton for the performance of his Pageant of P. T. Barnum—a parade of scenes from the great showman's life. Elephants thudded through the piece; old Joice Heth, 161-year-old negress, wheezed her story; Baptist hymns were a little disturbed by a brass band passing along by the church, and the circus band, with its calliope was a swashbuckling finale.

Even though it was a Christmas party, it wouldn't do to lose sight of the fact that the concert is the serious subject under discussion—so three Mozart concerti were grafted into one by Mr. Schelling, bringing three soloists, the orchestra's first flutist, Mr. Amans, its first horn, Mr. Jaenicke and first bassoon, Mr. Kohon, who played seldom heard excerpts from the great store of concerti which Mozart left us. Nor was this all. Many fine portraits of Mozart were a part of the morning's gifts. Perhaps one of the seventeen-year-old Mozart, full-lipped with eyes of touching beauty, head held high, will be a lasting gift to many who were brought close to him through it.

And yet it is not all. Mr. Schelling himself, with finger bandaged, played the accompaniments for Miss Bori. The affection carried to him in the applause which was just for him told him that they loved him, too, even though they did agree that quite as he said, "Miss Bori is the very nicest Christmas present anyone could have."

José Echániz Distributing his attention to Franck, Bach, Schumann and others, with only de Falla echoing the rhythms and temperament of his own people, José Echániz proved the exception to the rule as far as Spanish pianists are concerned.

In the Symphonic Etudes of Schumann, the easy flow of musical thought, the pure romanticism, and cumulative brilliancy were clearly drawn in the playing of Echániz. He gave a clear and deeply musical drawing of Bach. There was a touch of whimsy in his portrait of the Doll's Serenade of Debussy, and rollicking good humor in the Golliwog's Cake Walk. Prokofieff is always Prokofieff, humorous if you think him humorous; cynical if you think him so. Echániz' performance was both and extremely provocative as well. He is a technician of exceptional powers, and has rare ability in characterization.

Cubana and Ritual Fire Dance of de Falla were vivid interpretations and a colorful ending to an afternoon's music which displayed no little erudition, and an abundance of musical poetry.

New York University A varied program of Christmas selections

made up the program presented by The New York University Glee Club at Town Hall. Alfred M. Greenfield, the conductor, had undoubtedly devoted considerable time and care to preparing these numbers, and to him particularly is due much of the credit for the excellent work. Most of the offerings had required much study and these young college boys proved that this is not just a glee club but in reality a choral organization of real merit.

The programmed numbers included works by Bach, Reger, Vaughan Williams, MacDowell, Stoeckel, Wagner, Moussorgsky and others. Particularly impressive was the First Nowell. Arthur D. Bissell's Torch-bearers was novel and well liked. Throughout the evening, the quality and balance of the voices, as well as the interpretations, won a well deserved success for the N. Y. U. singers. The concert closed with a stirring performance of the alma mater song, Palsades.

Due to the inclement weather there was a very small audience.

DECEMBER 18

Philharmonic Orchestra Another of its Metropolitan Opera matinee series of concerts found the Philharmonic Orchestra conducted by Issay Dobrowen (the last week of his present questing with the organization) and with Egon Petri as the soloist, in Liszt's piano concerto in E flat.

Petri gave a performance fully satisfying in musicianship, technical proficiency, and romantic liveliness. He drew the constructive lines clearly but in his analytical thoroughness he overlooked none of the spontaneous effect without which the brilliant Liszt concerto—still the best of its kind—cannot voice its typical utterance. The audience took Petri to its heart and made him bow numerous acknowledgments.

Schubert's Unfinished Symphony and Tchaikovsky's Symphonie Pathétique made up the rest of the program, both works stylistically presented by Dobrowen, who has proved himself at home in all the departments of orchestral literature, and will leave with New York concert-goers grateful memories of his appealing and sensitive musical art, his authoritative baton, and his dignified and modest bearing on the platform. The orchestra gave splendid accounts of itself last Sunday, both in the lovely tonal presentation of Schubert, and the technical perfection and temperamental abandon which reflected from the glowing and deeply-felt pages of Tchaikovsky.

The New English A program of motets, ballads and madrigals, carols, duets

and dialogue and folk songs formed the second program at Town Hall for this Sunday afternoon given by the New English Singers.

Singing in their inimitably artistic and inspiring manner, the distinguished group (membered by Dorothy Silk, Nellie Carson, sopranos; Joyces Sutton, contralto; Stuart Wilson, Norman Nottley, tenors; and Cuthbert Kelly, bass) presented works of Weelkes, de Vittoria, Sweelinck, Morley, Gibbons, Holst, Warlock, Purcell, and arrangements of Shaw, Vaughn Williams, and Kennedy Scott. The artists were greeted enthusiastically by a crowded house and repetitions and encores were demanded after each group.

Lynette Gottlieb Another pupil of Edwin Hughes, Lynette Gottlieb, gave her debut piano recital at Steinway Hall before a capacity and friendly house. Opening with the prelude and fugue in A minor of Bach-Liszt, and the sonata in D minor, op. 31, No. 2, of Beethoven, Miss Gottlieb turned to Schumann's Fantasia, op. 17, and for her concluding group played Prelude in A minor (Debussy); La Danse d'Olaf (Pick Man-

giagalli); Etude, op. 8, No. 12 (Scriabin); Fairy Tale, op. 34, No. 2 (Medtner); and Capriccio in F minor (Dohnányi).

Miss Gottlieb displayed excellent technical equipment and sound musical background. Her readings were accurate for the most part, and evidenced decided talent. The audience received the debutant with demonstrative enthusiasm, and recalled her again and again.

The People's Chorus The Christmas concert of the

People's Chorus (Lorenzo Camilieri, conductor) was given at Town Hall on Sunday night. The program presented an extensive list of Yuletide music, ranging from that of the time of Shakespeare and Bach to a Haitian number. There was also Christmas Chime, composed by Mr. Camilieri. The chorus is made up of some 300 men and women. A guest of the occasion was the poet Edwin Markham.

Jacob Weinberg Compositions by Jacob

Weinberg were presented at Town Hall by the composer-pianist, with the following assisting artists: Nina Koshetz, soprano; Evsei Belousoff, cello; Josef Stopak, violin; Prof. Leon Theremin, termenvox; Philharmonic Scholarship Ensemble (Simeon Bellison, director); and the Zilberts Choral Societies of New York City and Newark, N. J. (Zavel Zilberts, director). Moses Rudinoff, baritone, scheduled to sing, was indisposed.

The works listed were first piano sonata, op. 10 (composed in 1908), played by Mr. Weinberg; Petite Suite, op. 28, in four movements, performed by the Philharmonic Scholarship Ensemble; Vocalise Orientale, op. 22, No. 1, wherein the ether-wave instrument was employed by its inventor, Prof. Theremin; Yemenite Song, Reitha and Song of Songs (Chapter 2), sung by Mme. Koshetz, with Vojmir Attil playing the harp and the composer at the organ for the last mentioned; trio, op. 23, for violin, cello and piano, performed by Messrs. Stopak, Belousoff and Weinberg; and excerpts from The Pioneers, op. 18—Workers' Song (fugato) and finale of Act I—sung by the Zilberts Choral Societies.

Weinberg's works are musicianly and arresting in style, typically Hebrew in character and containing much of the vigor, poetry and faith of that race. The Vocalise Orientale, in particular, has haunting melody. Mme. Koshetz scored with dramatic presentation of the richly imaginative Weinberger songs.

The attendance at the concert was large, and the applause frequent and enthusiastic for Mr. Weinberg and his capable assistants.

MUSICALES

Helen Reynolds and Lawrence Adler Appear

In the intimate surroundings of the Cosmopolitan Club, New York, Helen Reynolds, soprano and Lawrence Adler, pianist, were heard in recital on December 16. Mrs. Reynolds sang a German group which included Strauss' Zuneigung and numbers by Bach, Beethoven and Schumann. These were followed by Handel's Lieblischer Waelder, which was well received and drew as an encore Brahms' Der Schmied. Another group, including Martin's Holy Child, concluded Mrs. Reynolds' list. Her singing showed a serious approach to the spirit of the songs and a talent for program making. Mr. Adler presented two groups, opening with Purcell's minuet and numbers by Rameau, Schumann, Chopin, his own Tango and Spanish Fantasy, and others. His performance did not impress this chronicler favorably. Edna Sheppard gave satisfactory accompaniments. The hall was comfortably filled with friendly listeners who applauded approvingly. B.

Kelberine Presents Mildred Nesson

Mildred Nesson, pupil of Alexander Kelberine, was heard in piano recital at Hubbell Auditorium, Steinway Hall, New York, on December 18. Her program included works by Karl P. E. Bach, Handel and Mozart; Brahms' entire op. 117; a group of modern Russian compositions by Prokofieff and Medtner, and Siloti's transcription of Liadoff's Russian folk songs. Miss Nesson displayed accurate technique, a sense of style and musical perception, and good dynamic control. This recital was the second in the series by students of Mr. Kelberine. The next will occur January 29, when Stanley Baron, boy pianist, will be featured. B. D.

Chester Tallman Heard

Chester Tallman, baritone, was heard at the Barbizon, New York, on December 13 by a

No Opera for Boston

(Special telegram to the Musical Courier)

Boston.—It has been definitely decided that Bostonians cannot guarantee the considered season of the Metropolitan Opera Company nor any of the prospective operatic ventures previously announced as possibilities here. M. S.

capacity audience who received his varied program enthusiastically.

The play of color, evenness and richness of Mr. Tallman's voice, its pure baritone timbre, were especially suited to the English and American works in which his program abounded. Three songs of Floyd Morgenstern, and an encore by this composer proved of exceeding musical interest. They are neatly turned, unpretentious and expertly built. Both the songs and the composer, who was at the piano, were roundly applauded.

Walter Golde, who accompanied Mr. Tallman, was represented by his Offering, and there were numerous songs of Quilter, Head, Horsman, and others, as well as an air from Verdi's Un Ballo in Maschera, and songs of Barbiroli, Respighi, Debussy and Tschai-kowsky. M. H.

Alberti Pupil Enjoyed

Robert Tilberg, baritone, was the protagonist at a musicale on December 15 at the New York studio of his teacher, Solon Alberti. Mr. Tilberg sang an extensive program which included German Lieder, the aria Eri tu from Verdi's Masked Ball, a Russian group, and finally songs by Sachs, Foster and Alberti. The singer has a voice of broad range and color and of pleasing quality. Interpretatively, he showed a natural aptitude for dramatic portrayal and shading. His enunciation is clear and precise, his vocal control excellent. Mr. Alberti, at the piano, accompanied with his usual expertness, sharing the applause with the singer, especially after his own songs, Solitude, and Caliban in the Mines. The audience was large and cordially hailed Mr. Tilberg's offerings. M. L. S.

School of Bel Canto Program

Students and artist-pupils at the School of Bel Canto, conducted by Ethel Kilian, recently gave a recital in Chalf Hall, New York. The participants were Mary Louise Syms, Kathleen McClusky, Mary Walsh, Elizabeth Kyne-Martin, Alice Kavanaugh, Gertrude Weiss, Peter Kavanaugh, Helen McCarthy, Christine McLaughlin, Gerald McGillivray, Eugenie Plouffe, Catherine Buehler, Helen David, Helene Baer, Mary Hildermann, Monica McLaughlin, William Bailey, the Rev. John F. Mahaney, Geraldine Murphy, Ruth Flynn, Gertrude French-Smith, Katherine French-Nicol, Joseph Clemente, Helen Marr, Florence Goggio, Margaret Welsh; and three pupils of Arthur Michaud—Mary McGill, Marion Murray and Fred Walters.

Community Center Conservatory Holds Recital

The Community Center Conservatory of Music, New York, recently held its first pupils' recital for the season. Solomon Levy, young piano student of Ariel Rubstein, and Benjamin Steinberg, violin pupil, appeared before a large audience of students and their friends. Mr. Steinberg played the Tschai-kowsky concerto and pieces by Wieniawski and Kreisler. He will be remembered as Little Ben who gave recitals at Town Hall in 1927 and 1929. Master Levy, gifted pianist for his fifteen years, offered shorter pieces by Chopin, Albeniz and Liszt. A favorite with the conservatory's audiences, he plays only at recitals there, as Mr. Rubstein, his teacher and the director of the conservatory, does not approve of children giving recitals at public halls. The audience was enthusiastic. B. L.

(Continued on page 23)

Iturbi and Dobrowen for Musicians Orchestra Concert

The current series of twenty Tuesday evening concerts at the Metropolitan Opera House, New York, given by the Musicians' Symphony Orchestra of 200 unemployed musicians, will continue on December 27, when Issay Dobrowen is the conductor and José Iturbi the soloist. The program includes Dvorák's New World Symphony, Borodin's On the Steppes of Central Asia, the overture to Wagner's Flying Dutchman, and featuring Mr. Iturbi, the Beethoven concerto in G and Wiener's Franco-American Jazz Concerto. Mr. Dobrowen sponsored and conducted a charity concert last season for the unemployed musicians of San Francisco, where he heads the symphony orchestra, and he is planning to offer a series similar to New York's when he returns to the west coast.

I See That

Leon Carson sang for the Woman's Club of Harrison, N. Y., on December 12 and appeared at the Rhode Island Woman's Club in Providence on the 21st. Between these dates Mr. Carson sang in Passaic, N. J.

Phoebe Crosby, soprano and Ethel Watson Usher, accompanist, recently presented a program for the New York Women's Auxiliary of the American Society of Mechanical Engineers.

While on a Southern concert tour in March, Edwin and Jewel Bethany Hughes will give a two-piano recital at Flora MacDonald College, Red Springs, N. C. This will be a reengagement.

Richard Crooks will make his Cuban debut under the auspices of the Havana Sociedad Pro Arte Musical on January 9 and 12. January 4 he sings at Mrs. Lawrence Townsend's morning musicale in Washington, D. C. He took part in Albert Morris Bagby's 357th Musical Morning held at the Waldorf-Astoria, New York, November 28, singing two groups.

Robert Goldsand played at Wilson College, Chambersburg, Pa., on November 28 and the following day appeared in Oberlin, O., a reengagement from last season. Between recitals in Dallas, Tex., and San Angelo, Tex., on December 12 and 15, he gave a similar performance in Abilene on the 14th.

Alexander D. Richardson, organist, continues his noon organ recitals at Carnegie Hall, New York; December 1 he played works by Dethier, Faulkes and Verdi, supplementing them by encores by modern composers. His fantasia on themes from Il Trovatore was an added feature.

Grace Leslie will be the contralto in the solo quartet that will sing Handel's Messiah with the Worcester (Mass.) Oratorio Society, an annual event, on December 27 under the conductorship of Vernon Butler.

Calvin Cox, tenor soloist at Town Hall, New York, in a performance of The Messiah by the Washington Heights Oratorio Society, December 10, includes among engagements to sing in the same oratorio appearances at Morningside College, Sioux City, Ia., December 14, and Staten Island, N. Y., December 28.

Pauline Winslow's composition, The Call to Dawn, had its first New York performance by the Rubinstein Club, at the Waldorf-Astoria Hotel, December 6, with piano and organ accompaniment. The work will be produced by the Brooklyn Chaminade Club, January 11.

The Pangrac a Cappella Choir (Francis Pangrac, conductor) will give a recital of Christmas music at St. Joseph's Church, New York, on Christmas Eve, preceding Midnight Mass.

Frederic Baer sang the baritone solos of La Vita Nuova (Wolf-Ferrari) and Sea Symphony (Williams) with the Hartford (Conn.) Oratorio Society, December 13.

Vladimir Dubinsky, cellist, was featured at the recent presentation of the American Hebrew Medal to Dr. John Finley at City College, New York. Mr. Dubinsky's offerings included a Bach aria.

The Symphony Society of New Brunswick, N. J., has been newly organized and Max Jacobs appointed conductor. Rehearsals will begin January 6.

Grace Moore and Richard Crooks are to record the duet from The Dubarry in which she is appearing at the George M. Cohan Theatre in New York.

Jessie Fenner Hill has moved to the Sherman Square Studios, New York.

Rudolph Gruen gave a lecture on Formal Analysis in Music at the Neighborhood Music School, December 19.

Marie Powers is scheduled to sing the Verdi Requiem in Sunbury, Pa., April 4.

Inga Hill, contralto, sang on the Cornell University concert course in Ithaca, N. Y., November 22; 28, she appeared in Buffalo, N. Y.; 30, as soloist with the Orpheus Club of Cincinnati, O.

The Cerati Studio Club (Marion Kingsbury, Cerati artistic director) will present a program of music, drama and dance by professional artists at its gala opening at the Cerati Studio in New York on December 28.



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GLAZOUNOFF, Russian composer and conductor

DOHNANY, equally famous Hungarian composer and conductor

KUNWALD, German conductor

all of whom declared Miss Stage's art to be different and predicted that she would bring honor to her own country.

Rarely has an American pianist excited such admiration everywhere in the European capitals. In Leipzig, where audiences react phlegmatically to recitals, Florence Stage had the honor of being invited to play practically an entire program in encores. *The Leipziger Neuerster Nachrichten* said of her concert:

"Florence Stage, the soloist, is a pianist possessing much temperament and one who, by her very fine musical expression and wealth of understanding coupled with a ripened technique, left with us the very best impression by her rendition of the Rachmaninow Concerto."

In Madrid, where audiences respond with hisses to a performance not entirely to their liking, or perhaps leave the concert hall in crowds during the recital, Florence Stage enjoyed an ovation. Again in Rome, in her two concerts, the theatres were sold-out and the Latin audiences showed their approval by refusing to leave until Miss Stage found herself bowing in the dark, the demands for encores growing louder and more eloquent.

While in Salzburg, Miss Stage paid homage to Mozart in the house where this immortal musician's clavichords can be seen, and played. What an inspiration to Miss Stage to while away fifteen precious moments in the presence of Mozart's dearest possessions and life-companions! Miss Stage gave two recitals in this city—one at the Mozarteum and another with the Mozarteum Festival Orchestra, and the *Salzburger Volksblatt* carried the following review:

"Miss Stage is a pianist who knows all the secrets of her art. Unalloyed joy in giving form, a tonal sense with an idea to values, the endeavor to give wings to the natural flow of the composition; all valuable qualities, to which the knowledge of her instrument, coupled with earnestness and warmth, and her dispensing with all virtuoso mannerisms, made indeed a very agreeable impression."

Since childhood, Miss Stage's one ambition has been to concertize. When Florence was three years old, her mother, singer and pianist of note, wrote the notes on a large staff so that the child might more readily play them. At six, Florence showed an interest in writing music, and at quite an early age she left Columbus, her home town, for New York so that she might avail herself of the finest instruction this city could offer. However, several years were to pass before Miss Stage could concentrate exclusively on the piano. First she was to demonstrate to her relatives her aptitude for the general curriculum of learning; then graduated from college cum laude, Miss Stage determined to spend the next three summer months in Europe. At Fontainebleau Miss Stage studied under Philipp, who, appreciating the budding genius of this young American pianist, secured for her at the end of the summer, three engagements. In December of that year Miss Stage appeared in debut in Paris. The late Monsieur Durand (publisher of French music) expressed himself fascinated by the high art of Miss Stage's performances; he said he had never heard French music so beautifully interpreted by an American.

In 1931 her wonderful European reviews came to the attention of Charles L. Wagner, who, greatly impressed by the furore which she had created abroad, invited Miss Stage to come to New York for an audition. In

the Fall of 1931, under the management of Mr. Wagner, Miss Stage appeared with the Manhattan Symphony. The *New York Times* in commenting on this recital said:

"The performance was a stirring one, distinguished by a splendid rhythmic sense, great crispness of portrayal in such things as pianistic decoration and passage work, and a capacity to set forth with authority a broad lyric melody."

Early in 1932, Miss Stage made her debut in recital at Carnegie Hall, and the following were her *New York* criticisms:

New York Times, H. T.

"Miss Stage, who has studied abroad during the last six years, commands power and a tone that is full. She showed in the Schumann sonata that she knows how to mold the musical phrase."

New York Herald Tribune, F. D. P.

"As in her November appearance, when she had played the Rachmaninoff C minor concerto, Miss Stage disclosed a notably fluent and well-developed technique; her playing was marked by clarity of tone and revelation of detail."

Staats-Zeitung

"The young artist charmed above all by her beautiful nuance of touch, her singing piano tone, musical temperament and through a full-blooded and fluid style, which is based on a well-founded technique. Works in which lively rhythm, dynamics and an even technique were required, were especially well-played."

EUROPEAN CRITICISMS

Milan

"Her very correct technique stands out in high relief against a background of artistic taste—a relief both intelligent and effective, and characterized by great refinement. She earned great applause not only from the critics, but from the entire audience."—*Popolo d'Italia*.

Czecho-Slovakia

"Miss Stage possesses the touch and power of a man together with a technical 'verve' that would be difficult to excel. . . . Her success was absolute and the applause as voluminous as her playing."—*Tagesbote, Bruecke*.

Prague

"Florence Stage is a pianist possessing an elastic touch. She plays with a flowing technique, and in the slower movements displays great elegance of style. She excels in the impressionistic compositions."—*Narodni Politika*.

Vienna

"The soloist of the evening was Florence Stage, a charming, fair-haired American girl from New York, who played the Rachmaninow C minor concerto with penetrating earnestness, a beautiful technique and a power that one would hardly divine in her. She therefore brought out all the beauties of the Concerto, which was most decidedly calculated to tax the interpretative powers and strength of male pianists."—*Volks-Zeitung*.

Paris

"Florence Stage displays the very best qualities of precision, delicacy and charm. Her playing is dignified by simplicity and the exclusion of all virtuoso mannerisms. We were greatly impressed by her rare gift of interpretation."—*La Guide Musical*.

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FRANCA SOMIGLI

New York String Quartet
Performs in Buffalo

Gridley Hailed in Recital

BUFFALO, N. Y.—The second in the series of Buffalo Symphony Society concerts was given by the New York String Quartet, at the Hotel Statler. In their playing of Haydn, Beethoven and Borodin numbers, and the encores granted, unusually fine ensemble work was disclosed. The first violinist, Ottokar Cadek, and cellist Milton Prinz, attracted special attention for their excellence of tone. There was an appreciative audience of good size, thoroughly enjoying this admirable quartet.

In honor of John Lund, the Orpheus' deceased conductor, the opening number on its last concert program was his Orpheus Greeting Song, presented with fine effect. William Breach, director, led the men through an interesting program; Inga Hill, American contralto and William Gomph, accompanist, participating in the program. Miss Hill pleased in her solo numbers and granted encores.

Palmer Christian, organist, head of the organ department at the University of Michigan, appeared in recital at First Presbyterian Church, in cooperation with the Buffalo chapter, American Guild of Organists. The spiritual character of the program, and its admirable presentation moved the large assemblage deeply.

GRIDLEY AND MCARTHUR

The first concert in the evening series of the Chromatic Club was given by Dan Gridley, tenor, with Edwin McArthur at the piano. Mr. Gridley's unhackneyed list of songs and its artistic presentation, his diction in English, Italian and German, and his admirable style, won the enthusiastic praise of the discriminating audience, encores being the order of the evening. Mr. McArthur was accorded his share in the applause for the beauty of his accompaniments.

LOCAL MUSICIANS

Mrs. John L. Eckel's artist-pupil, Helen Dutch, gave an admirable recital of violin literature of nineteenth century composers. Many musicians, church and club members attended. The Brahms sonata in D minor, and Bruch concerto in G minor were outstanding numbers, played with ease, musical intelligence and ardent temperament. Donald Armstrong at the piano proved a worthy associate and was accorded her share in the honors.

Olive Frost, Buffalo pianist, met with a cordial reception upon her appearance in recital, at the Twentieth Century Club. The large audience expressed approval of her excellent interpretations and artistic playing of the interesting program. Beethoven, Chopin, Rachmaninoff, Toch, Debussy, Ravel, Delibes-Dohnányi, and Cyril Scott were the composers represented. Miss Frost's proficiency along musical and technical lines has been noticeable during the past two years.

An unusual Christmas program, arranged by Robert Hufstader, was given by the Chromatic Club at St. John's Episcopal Church. Participants were: Mr. Hufstader and Edith Palmer, organists; Jessamine Long, soprano; Rev. Clarence Hanna, baritone; Emily Linner, contralto; Kenneth Hines, tenor; and an octet of women's voices—Agnes Storck, Alice Rozan, Lucy MacDonald, Fanny Lou Barrell, Marian Patterson, Ruth Nichols, Miss Long and Miss Linner. The string quartet assisting was membered by Helen Eastman, Harriet Lewis, Ivan Shapiro and Frank Kuhn. The church was filled to capacity.

Participating in the Twilight Hour musicale at the Buffalo Museum of Science recently, were Emilie L. Hallock, soprano, who offered (in excellent style) groups of songs in German and English, accompanied efficiently at the piano by Beth B. Wolanek; and Ilona McLeod, pianist, played brilliantly compositions by Chopin, Medtner and Rachmaninoff.

The First Settlement Music School gave its opening musicale, in the building donated

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by Mrs. Alfred H. Schoellkopf, before an interested audience of musicians and friends. A well presented program of piano, voice, and violin numbers was given, talent and application in combination with good teaching being revealed. Under the direction of Dorothy Hebb, the teachers represented were Mrs. Sleep, the Misses Larned, Mohr, Squire, Kelsey, Rice, Holliday and Mr. Blakowski (a pupil of Jan Wolanek).

ORCHESTRAL CONCERTS

It is of great importance to the citizens of Buffalo that the Buffalo Symphony Orchestra (under John Ingram) is at present giving concerts of classical music in the High Schools and Albright Art Gallery. A series of "pop" concerts are to be given after the holidays at Elmwood Music Hall. Support will be guaranteed by a civic music committee, and the concerts are to be presented under the auspices of the Mayor's Committee in cooperation with the Buffalo Musical Foundation.

Margaret Frye returned recently from her studies in Fontainebleau, France, with Isidor Philippe, and with Tobias Matthay and Arthur Alexander in London. Since her homecoming she has made a number of successful appearances before the Wellesley Club, Mothe Club, at North Presbyterian Church, First Unitarian Church, Graduates, also Zonta, Women's Investigating Club, Westminster Church, and also has fulfilled several out-of-town engagements. L. H. M.

Chicago

(Continued from page 10)

Ludwig van Beethoven at its December 16 meeting at the Chicago Literary Club. An address was made by Charles E. Watt on Music at Home and Abroad. Rudolph Haas, tenor and Clara Friend, pianist, furnished the musical program, and Owen Deeming summarized and compared the lives of Beethoven, MacDowell and César Franck.

TWILIGHT MUSICALES

The Beachview Club's twilight musicales are in full swing again, and the December 11 program was presented by the Chicago Trio (Madeleine Coffman, violin; Beatrice Hoyt, pianist; Jenny Slebos, cellist). Frida Savini, lyric soprano, gave the program on December 18.

ORCHESTRA'S TENTH PROGRAM

The tenth program of the Chicago Symphony Orchestra, given on December 15, and repeated the following afternoon, introduced two novelties and had as soloist Daniel Sidenberg, first cellist of the orchestra. The novelties were Concerto Ballata for cello, op. 108, written last year by the veteran composer Glazounoff, many of whose compositions have often been programmed by the Chicago orchestra, and Three Spanish Dances by Eustasio Rosales, whose name appeared for the first time on our orchestra's programs.

The Glazounoff concerto is a happy addition to cello literature, and it was excellently interpreted by Sidenberg. The Rosales dances—At Awakening, the Siesta, and the Promenade—met with the approval of the listeners. The compositions were splendidly performed by Stock and superbly played by the orchestra. The Alfvén symphony No. 3, in E major was, however, the real backbone of the program and like the Sinding Rondo Infinito, which began the concert, was read with eloquence.

After the Friday matinee, patrons of the concerts heard an outline of the plans for the new outdoor concert hall and opera house which the Friends of Music, Inc., plan to erect on the grounds of the Century of Progress exposition. Those who were present at the meeting in the foyer of Orchestra Hall left with the conviction that the \$100,000 needed for the building of the new edifice would soon be raised.

CHICAGO MUSICAL COLLEGE NEWS

Ethel De Poy, pupil of Mary W. Titus, is soloist at Crerar Memorial Presbyterian Church, and sang the lead in the light opera, Trial by Jury, given by this church November 25 and 26. Raymond Anderson, another Titus student, is soloist at Nebo Lutheran Church and has substituted at evening services in Portage Park Methodist Church.

The Chicago Little Opera (under the direction of Clare John Thomas) will repeat The Pirates of Penzance at the Central Y. M. C. A. later this month. Mr. Thomas also presented the Adoration at Seventh Presbyterian Church on December 18, with Judy Thomas, soprano, Grace Carlson, alto and Weaver Barrett, baritone.

Katsu Yonezawa, student of Isaac Van Grove, gave a program at the home of lawyer Everett, December 3. The affair was an honorary banquet for state judges. Miss Yonezawa also sang on December 8 in Grand Rapids, Mich., for the Literary Club.

The junior department piano recital was held December 4 in the recital hall. Another program was given on December 11.

RENÉ DEVRIES.

Interest in Music Stimulated in Omaha

Meisle, Bartlett and Robertson Presented

OMAHA, NEB.—Again this season as in the past, the Tuesday Musical Club is contributing much to the musical life of the city. Kathryn Meisle, the first artist to appear on the club's schedule, registered deeply by reason of her rich contralto voice and the fine command of style manifested in her versatile and resourceful offerings. A sincere and satisfying artist. Again in the presentation of Ethel Bartlett and Rae Robertson the club pleased its patrons without stint or reserve. These duo-recitalists presented a program rich in the varied graces of the pianist's art, admirable in ensemble, full of shining tone and delicately graded nuances, fluent, balanced and irradiating constant charm. The Tuesday Musical Club deserves congratulations, and, more important, added support.

The Society of Grand Opera in English achieved a notable success in its recent delightful presentation of Milleocher's Beggar Student, under the direction of Mme. Thea Moeller-Herms. The principals, Lebrand Wykoff, Robert Herring, Melina Damm Icken, Helen Gerin, Margaret Arthur and Edward Holman, were uniformly well chosen, all presenting their parts with success and some with real distinction. The chorus, charmingly costumed, mobile and graceful in action, sang well under the direction of Ben Vosik. The minor parts were capably taken; the orchestra played effectively under the practiced hand of Ernest Nordin, Sr.; and a ballet, trained by Cora Quick, added interest by a series of colorful dances.

The Omaha Music Teachers Association has definitely committed itself to a policy of stimulating interest in music in an active way and through every possible means. The association's most ambitious effort so far this season was the presentation of a mass concert in the municipal auditorium enlisting the various musical groups of the South High School. The orchestra played under the baton of Frank Mach, the several glee clubs contributed concerted vocal numbers directed in turn by Ruth Forbes, Alice Musselman and Mabel Shipperd, various students appeared as soloists, and the military band was heard under the leadership of Harold Dallinger. The association is also continuing the Young Artists Series at the Joslyn Memorial, having thus far presented Evelyn Falk and Marcia Jean Dillon, pianists, Adelyn Specht, soprano, Chelsea Besack, contralto, Lois Connor, violinist, Margaret Bedell, flutist and Harding Rees, clarinetist. Outstanding events in the large auditorium of the Joslyn Memorial have been organ recitals by Louise Zabriskie and Martin Bush, a piano recital by Paul Stoye, of Des Moines, Ia., and a choral concert by the Midland College Oratorio Chorus, of Fremont, Neb.

J. P. D.

Mueller Scheduled for Active European Season

Maria Mueller, soprano of the Metropolitan Opera Company, will finish her season in this country on January 21. Early in February Miss Mueller plans to arrive in Paris for two guest appearances at the Paris Opéra. On February 24 a recital with symphony orchestra is scheduled in Frankfurt am Main, Germany. Miss Mueller's March appearances follow: 1, recital in Bremen; 5, opera, Leipzig; 14 and 15, concerts in the same city; 20 and 21, recitals with orchestra, Mannheim; 23 and 24, concerts, Prague; 28, 31 and April 3, two appearances with the Budapest Royal Opera and a concert in the same city. April 13, Miss Mueller will fulfill an engagement in Prague once more—on this occasion with the German Opera; and on April 19, a concert in Berlin with orchestra.

Engagements in Italy for the end of April are in negotiation. Miss Mueller will return to Leipzig on May 6 for a Brahms concert at the Gewandhaus in that city. On May 14 and 21 the singer returns to Paris to sing Oberon under the baton of Bruno Walter, and she will be back in Prague on May 28 to sing at the Czechoslovakia National Opera.

Several important festival engagements that will occupy Miss Mueller during June, July and August are under consideration.

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Sold-Out Hall Greet

Lily Pons in Boston

BOSTON.—An audience which crowded Symphony Hall, taking every seat in the auditorium and on the stage, and filling every available bit of standing-room, cheered Lily Pons at her concert on December 11. It was the largest crowd of the season, and constituted something of a negation of the hard times that have beset local concert halls and theatres.

The audience was in enthusiastic temper, rightly applauding the soprano at every opportunity, and being frequently rewarded with extra numbers. The set program included arias by Handel, Mozart, Klemperer, Delibes and Donizetti; and songs by various ancient and modern writers. Georges Laurent, of the Boston Symphony Orchestra, assisted in two of the arias, as well as playing a flute solo—a concertino by Chaminade. Giuseppe Bamboschek was the accompanist.

CONVERSE WORK PREMIERE

The first hearings of *Prophecy*, a tone poem for soprano and orchestra by F. S. Converse, Boston composer, were given at the Boston Symphony Orchestra concerts of December 16 and 17. The music is a setting of a Biblical text from Isaiah, and was written especially for Beata Malkin, who was the soloist on these occasions. The score, dramatic in character and skillfully orchestrated, pleased the Boston hearers, who gave Mr. Converse an excellent tribute. The performance served to display here for the first time the beautiful quality, wide range and unusual expressiveness of Mme. Malkin's voice, as well as her warm singing temperament. The orchestral performance, under Koussevitzky, was similarly liked.

The other works on the program were the fourth symphony of Sibelius and the Scotch of Mendelssohn. Despite the excellent performance of the latter, it met with only moderate success. But the remarkable presentation of the Sibelius work, which comes close to being his masterpiece, was duly rewarded by a demonstration that brought the orchestra to its feet.

EUNICE NORTON DÉBUT

Earlier in the week, at a Monday evening concert, the orchestra had presented the second symphony of Sibelius, the Berlioz Roman Carnival overture, and, with Eunice Norton, the Schumann piano concerto. Miss Norton, at her first appearance here, made a decidedly favorable impression, because of her clean-cut technique and her musical phrasing. The interpretation, sympathetically accompanied by the orchestra under Koussevitzky, was in the modern manner—presenting Schumann as a miniaturist. In kind, the performance was of virtuoso character.

The concert of the New England Conservatory Orchestra under Carl McKinley, at Jordan Hall, on December 9, paid tribute to MacDowell via his second piano concerto, in which Howard Godding of the faculty was the soloist. Works by Liszt, Mozart, Sibelius and Berlioz rounded out the program.

William Lawrence, tenor, sang at the Repertory Theatre on December 11. His program, which served to display a light and pleasing voice, included not only songs but also an arrangement for two pianos, of his orchestral work, *Bambara*, an African rhapsody, for the performance of which the singer joined his accompanist, Lawrence Brown.

CHARDON QUARTET EXCELS

An event which offered unusual musical pleasure was the concert of the Chardon String Quartet at Brattle Hall, Cambridge, on December 15. The program, devoted to German composers, was the first in a series of five offered by the Chardons, composed of Norbert Lauga, Clarence Knudson, Jean Cauhapé, and Yves Chardon of the Boston Symphony Orchestra. In the Beethoven sextet in E flat major, the quartet was assisted by W. Valkenier and M. Lannoye, horn players. The other works were the beautiful Hindemith quartet, No. 3 of op. 22, and the Brahms in C minor, op. 51. Throughout the concert the performance was noteworthy not alone for technical precision, accurate intonation and precise attack; the phrases were beautifully moulded, the ensemble was almost perfect in balance, and the players were always equal to the musical demands of the composer.

Of a semi-private nature was the program of the Music Lovers' Club at the Copley Plaza Hotel on December 13. Christine Russum played a Doppler fantasia for flute, accompanied by Ruth Butler; Yves Chardon, cellist, and Frederic Tillotson, pianist, played the Beethoven sonata in A major; Einar Hansen, violinist, accompanied by Edwin Biltcliffe, played a movement from the Mozart A major concerto; and Countess Elektra Rosanska, accompanied by Mrs. M. H. Gulesian, offered a group of modern songs. Fabien Sevitzyky spoke on The Educational Value of Fine Music in the Theatre.

CONSERVATORY CONCERTS

Among the events at the New England Conservatory for the week were a song re-

cital by Alice Huston Stevens of the faculty, accompanied by Richard Stevens, at Jordan Hall on December 12; a piano program by Elizabeth Travis Behnke in the same hall on the following evening; and, on December 14, a candlelight concert of Alpha Chapter, Phi Mu Alpha, at which was performed for the first time in Boston a song, *Cancao ao Luar* by José da Costa, sung by Harold Logan. Rain, by Elizabeth Joanne Schulz, young Boston pianist, and a quintet by Buys for flute and strings were other numbers on the program.

Pauline Dueth Barry played a half hour of piano music, ranging from Scarlatti to Pich-Mangiagalli, at the Fine Arts Theatre on December 12.

M. S.

Eppert Composition Is Played in Home City

Many Musical Events Draw Large Attendances

MILWAUKEE, Wis. — Carl Eppert, Milwaukee musician, whose tone poem, *Traffic*, was a prize-winner in the NBC symphonic contest, experienced the satisfaction of having it presented here in his home town by the Chicago Symphony Orchestra under the direction of Frederick Stock, one of the judges who chose it for honors from 573 entries. The capacity audience acclaimed it in the brilliant Pabst Theatre performance.

This was its fifth hearing. Dr. Stock conducted it in a Hollywood Bowl concert this summer; under Eugene Goossens the Cincinnati Symphony Orchestra played it November 3 and 4; and the work was played twice in Chicago.

Eppert's opus was the feature of Dr. Stock's program, bridging Sibelius and Rimsky-Korsakoff; and this hearing indeed established its right to belong with fine work. It is an exciting *tour de force*, ably conceived and orchestrated with genuine skill in tone painting, and beyond that it is a vivid evocation of the American scene and a finished piece of writing.

That Eppert's composition is not one of the happy accidents so-called but based on genuine creative power and skill in composition, was further disclosed by the Lyric Male Chorus in its concert at the auditorium December 1, directed by Alfred Hiles Bergen. The program featured a repetition of Eppert's choral work, *The Fog Bell*, and a second hearing bore out the first impression after last year's concert—that a new composer with fine gifts has appeared on the horizon.

TIBBETT WINS ACCLAIM

A Community Concerts Course, sponsored by the united Arion and Milwaukee musical groups, was launched last spring with Dr. Sigmund Spaeth as the speaker at the inauguration. The clubs made a successful campaign for course tickets sales and the opening event found an audience of more than 1,500, which is an encouraging start. The artist was Lawrence Tibbett, and he won his usual acclaim, disclosing a deeper than ever sympathy, new vocal pliancy, and a brilliancy of voice that places him among the greatest favorites here.

CIVIC CONCERT COURSE

The local unit of the Civic Concert Association is in fine financial condition and presents a splendid line-up of talent for the season. The course opened with the Lhevinnes, followed by Coe Glade and Maurice Boguslawski. Baggiore comes next, and then Kreisler, all the concerts being given as usual at the auditorium.

AMERICANS ALL

It is worthy of note that Milwaukee's musical affairs show a constant increase not only in the number of American artists featured but in American musical works. The season's first concert week featured Tibbett, a course of young American artist series arranged for the Athenaeum by the Tiptons, and a brief season of opera. The outstanding personage in the successful opera performances by a Chicago group was Dea Selma, a young American girl, who was urged to a musical career and studies in Italy by Rosa Raisa. Miss Selma proved Raisa's judgment by disclosure of first-rate musical intelligence, sure command, and a voice of beauty, steadiness and individuality. Ruth Wilson, violinist, on the Tipton course, left an impression of pungent strength and dash. Decided success was registered as a singer of Swiss songs by Mrs. Teschan; and by Edwin Pfister, a local former police officer, whose voice attracted Schumann-Heink and who received her encouragement.

MILWAUKEE ORCHESTRA

Milwaukee's first love in music, however, appears symphonic. The Milwaukee Philharmonic Orchestra, directed by Frank Laird Waller, started this season's concerts in a

new, much larger theatre, and with a larger seat sale for the course than ever before. The Chicago Symphony Orchestra, with Frederick Stock conducting, opened to the usual large audience; although subscriptions, being necessarily much higher due to the expense of transportation, appeared less, the inclusion of soloists brought a surprising return of single concert devotees, thus making these symphony affairs brilliant in every way. Guiomar Novaes, Brazilian pianist, and the first soloist with the orchestra, played a Chopin sonata. She was a bit disappointing to those who recalled her flash of Latin spirit in her concert some years back, yet she took her audience in completely with encores of smaller pieces which were masterfully touched off.

MISCELLANY

The International House opera group, sponsored by the Y. W. C. A. and with the backing of a wide circle of music and social leaders, has made great progress in three years, and recently gave a performance of *The Pirates of Penzance* at Davidson Theatre which, in respect to chorus and orchestra, was professional in competency and ease. The main roles were handled acceptably by a new cast for each of the two presentations. The events drew packed houses and were directed by Ph. Laffey, a veteran of the operetta stage in London and America; the chorus was trained by Edw. Lukaszewski and Lorna Hooper Warfield. The orchestra was composed largely of Milwaukee Philharmonic Orchestra players.

Milwaukee's season has also its number of lesser musical undertakings, which always have enriched musical life here, both by their number and quality of talents involved. A splendid concert was given by the a cappella choir organized by Graydon Clarke from singers of the Second Congregational Church. At Goodrich Hall, J. Erich Schmall, prominent teacher, presented a chamber music ensemble in classic and modern works. The Arts Institute free concert series (sponsored by the Civic Music Association) introduced a striking gift in the pianism of Raymond Deuster. The MacDowell Club's Women's Little Symphony, directed by Pearl Brice, has presented excellent programs in the Layton Art Gallery free series. Mary Craig, American soprano, was heard in a chorus concert of the united Arion and Milwaukee clubs. J. E. McC.

Hanson to Conduct in Berlin

Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y.,

sailed December 21 on the SS. Deutschland to conduct the Berlin Philharmonic in an all-American program at its regular concert of January 6. The invitation, which was from the orchestra itself, connotes with the mission which Dr. Hanson is undertaking for the Oberlander Trust of the Carl Shurz Foundation to promote closer cultural relations between Germany and this country. The Berlin concert will be the first of Dr. Hanson's public appearances in Germany, and during his stay there he plans to continue to familiarize the German public with American music of today, and to gather a first-hand knowledge of the current trend of German music.

Marcella Craft Forms Opera Association

RIVERSIDE, CAL.—Marcella Craft has organized a Community Opera Association in this city. Miss Craft is a faculty member of the Junior College here, and stages her presentations in the college's auditorium. The first program held Mozart's *Bastien and Bastienne*; the Queen of the Night scene from the same composer's *Magic Flute*; the spinning chorus and Senta's ballade from Wagner's *Flying Dutchman*; and *Wolff-Ferrari's The Secret of Suzanne*. Miss Craft took the role of Suzanne to inaugurate the series, but in future will confine herself to directing. The second production, Weber's *Der Freischütz*, is scheduled for the end of January; the third—to take place early in March—includes *The Rhine Maiden* scene from *Das Rheingold*, *Cavalleria Rusticana*, an excerpt from *Tschaikowsky's opera*, *Jeanne D'Arc*, and the prison sequence from *Il Trovatore*. All are sung in English. I.

Baron Composes Overture for RKO Roxy Theatre

Maurice Baron, staff composer for the Radio City theatres, New York, has written the dedication overture for the opening of the RKO Roxy Theatre on December 29. The work will be played by the RKO Roxy Symphony Orchestra of fifty, under the general direction of Erno Rapee. Mr. Baron has been associated with theatres under "Roxy's" direction most of the time since 1917. He has served as conductor and staff composer with the Rivoli, Rialto, Capital and old Roxy theatres, and has written over 350 published numbers. Mr. Baron was born in France, the son of a bandmaster in the French Army, and came to this country as a boy, after studying at the National Conservatory of Music in Lille.

SONGS BY AMERICAN COMPOSERS

FRANK LA FORGE.....Pastorale

CHARLES W. CADMAN.....Glory

MARK ANDREWS.....Bachelor's Song

HARVEY GAUL....This Year of Grace (1932)

LOUISE SNODGRASS..With All of Dublin |
Lookin' On

MARSHALL KERNOCHAN.....Portrait

POWELL WEAVER.....Dream Dawn

A. WALTER KRAMER..Parting in Autumn—
Meeting in Spring

These songs may be had on approval.

We cordially invite the inspection of this exceptionally fine material, in the quiet seclusion of our offices on the Fifth Floor—2 East 46th Street.

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NEW YORK DECEMBER 24, 1932 No. 2750

A Merry Christmas to all Musical Courier readers everywhere, from Tomsk to Tierra del Fuego, from Minneapolis to Mars.

Now is the time of Christmas "waits." We are all waiting and during the delay song is good for the soul.

Why are modern Yuletide carols ignored for the ancient ones? Modern composers still have a bit left of the holiday spirit and many of their tunes are as good as the old.

Feodor Chaliapin is announced (New York Times of December 19) as the new vocal director of the New York Schools of Music "upon his return from Europe." Arthur Cremin, director of the schools, admitted "reluctantly" that the singer had promised to accept the role of teacher because of a desire "to help American children progress in vocal art." And reluctantly, the Musical Courier recalls that Chaliapin a few months ago made blasting remarks about America and the Americans, saying that he came here only because he needs money. Apparently there was not much for him to obtain, as he quietly sailed for Europe last week after only a few appearances in our benighted land. Reluctantly, too, one must ask just what could be learned by American children from a teacher who speaks bad English, German and French, and in his recitals violates many of the most important tenets and tastes of vocal art.

Futures for Contest Winners

Is America failing in its duty to the contest winner? The sixth annual countrywide auditions held by the Atwater Kent Foundation recently, attracted about 50,000 young American singers who had not previously appeared as paid principals in any public performance. Again cash prizes totalling \$15,000 were awarded to the ten contestants adjudged to have made the highest scores by a committee including notables of the vocal world. In the last five years fifty singers have been chosen in these district contests, but it would be exaggerated to say that America has found a major artist among them.

The generosity of Mr. A. Atwater Kent in establishing this annual opportunity for promising young vocalists to gain the attention of a wider public, has been deservedly extolled. In addition to the substantial cash prizes, the publicity given to the two first prize-winners, in particular, is of great value to

the young artist setting out on a career. Whereas prize money may be soon spent, being ranked as "the best" young American singer of his or her sex disclosed by a nationwide contest (however arbitrary such a rating may be), gives the winner a lasting reputation for merit.

What the future holds for prize-winners of such contests is of considerable interest. Out of the fifty Atwater Kent finalists selected in the last five years, eighteen are described by a spokesman for the contest committee as having become "established as recognized artists with successful musical careers." Although the word "successful" is open to various interpretations, artistic, monetary, and the like, it is significant that so many of the winners in the district contests have found a definite field for their talents in subsequent years. The widened opportunities that await these singers are not confined to concert and other solo appearances. They include, in some cases, appointments to teaching posts and other forms of recognition which follow indirectly as a result of their success. Of course, in many cases, the prize money gives the young artists a coveted chance for advanced study, and in this connection, training for opera, either here or in Europe, is one of the most popular uses to which the stipend is put.

Yet, despite all these opportunities, something might be said in favor of a more definite plan for supervising the advanced training which is certainly owing to such unusual material, and of launching winners in the professional music world. The desirability of providing not only prizes but employment for young artists was seen by the National Federation of Music Clubs in its own contests, with the result that individual clubs were urged to hear these artists in recital. The Atwater Kent Foundation does present its winners in a countrywide broadcast, which doubtless demonstrates their powers as radio performers to anyone who may be interested. Thereafter, their future depends largely on individual initiative coupled with natural gifts.

Is it ungrateful to suggest that some more efficient system might be devised to employ the exceptional voices that are patiently chosen each year from the vast body of America's talent?

Music Not in the Luxury Class

Music, in this year of grace, seems not only to be holding its own as a popular form of entertainment, but to be providing an antidote for many ills of the spirit. A leading New York concert manager recently stated that the bookings of his organization during the present season have totalled about eighty per cent. of those in so-called "normal" years. This is a highly cheering fact for the music-lover in a period when industry generally has been considerably under 1929 levels.

Since no complete survey of the concert situation exists, it would be rash to draw hasty conclusions as to the relation between musical activity and that in other fields. But it seems evident that the American public has not limited its expenditures for music to the same extent as for some other forms of entertainment. As an example, the theatrical business has had a much more marked decline in the number of its productions. Even the popular motion picture has suffered somewhat.

How is one to explain, then, the fact that concert artists, provided they offer merits in proportion to their fees, continue to be in demand not only in the larger cities, where there is a relatively wealthy leisure class, but in the smaller industrial centers, where a large segment of the population is affected by adverse economic conditions? Why is it, for example, that touring theatrical companies, save in the case of the Theatre Guild and similar subscription groups, have practically vanished from the road, and that, on the other hand, sterling musical artists and organizations still can make countrywide tours?

One explanation lies in the fact that the business of concert management has been much perfected in the last few years, with the growth of large, efficient corporations in this field—with a resulting stabilization in business methods, and the rise of a system of subscribers' guaranty which does away with uncertainty. The conditions of the musical industry remain healthy amid much that is unstable.

But mere organization would not explain the hold which music has on the people. This can only be explained by the fact that, in the last decade or two, a growing music-consciousness has been created in the American people—a thing which, once built up, remains potent even amid adverse conditions. Credit for this achievement must be given to the schools, private music teachers, instrument manufacturers, publishers, and, not least, the concert executives, who have sent out their artists even to the smallest ham-

lets. Finally, the radio, mechanical piano and phonograph have done an inestimable work by making familiar to many people who have never known them the treasures of opera, symphonic and solo music, thus creating a market for the actual product which has been so attractively "sampled."

Persons who have scoffed at music appreciation courses have their answer in the fact that concerts in the various cities are being attended with an assiduity which cannot be explained wholly by the fact that people today enjoy more leisure than they once did. If going to concerts were merely a following of the "line of least resistance," other more lurid entertainments would offer a strong competition with the wholesome Bach or aristocratic Debussy.

The explanation must be that, in building permanent audiences for concerts, the managers and local committees have done a work more important than even they have supposed. They have supplied the people with a food, not a drug, with a necessity, not a luxury. Music has retained its value even in a depressed market for the millions of human beings who need just such an inspiring force to lift them above the perplexing problems of every day.

Wanted: a Composers' Performing Fund

The first composer, back in Neanderthal days, must have beat his hairy chest and uttered loud lamentations when there arose the necessity of providing parts for the primitive orchestra of hollow gourd and stretched bow-string. This problem has been pursuing composers ever since, with resultant displays of temperament and strong language.

A writer in far-off Australia recently bemoaned the difficulties in presenting new works in that commonwealth; they seem to be much the same as those encountered in New York. In referring to the first Sydney performance of Delius' *Appalachia* by the Conservatorium Orchestra and soloists, the music editor of the Morning Herald paid tribute to the enterprise of Dr. Orchard, the conductor, who had to contend with many difficulties in securing and preparing the score.

"In the first place," the writer says, "the purchase of new music in its orchestral parts is a matter of formidable expense. But not infrequently a fee for performing rights must be paid, as well as the purchase price. In other cases, some essential part has to be specially hired. In almost all cases, permission to perform the work must be obtained. These conditions would be difficult enough in London, but in Australia, 12,000 miles away from the publishers, they form a heavy burden. When Vaughan Williams' opera, *Hugh the Drover*, was staged at the Conservatorium three years ago, not only had the orchestral parts to be specially hired, but the publishers would allow them to remain away from London only for four months . . ."

It is interesting to note that, in Australia, even moderately subsidized orchestras are willing to defray considerable costs for the privilege of presenting new works. It is especially commendable in a period when orchestras the world over—even some of the richest and most famous ones—are making obvious efforts to cut down such items in their budgets.

In America, when a native composer is so fortunate as to have his work accepted for performance by an orchestra, the task of supplying instrumental parts usually falls upon him and not upon the management of the orchestra, particularly where the work is in manuscript. The cost of having the parts copied, when the musician must support himself by teaching or is otherwise not able to spare the time required for such a labor, amounts in some cases to hundreds of dollars. The difficulty found by most struggling composers in finding such a sum has been known to prevent worthy works from reaching performance.

Would it not be a commendable idea for some American music patron, who wanted a new object for his benefactions, to establish a fund to aid promising composers in having their scores copied and performed? As such works require careful preparation to be heard to the best advantage, it would certainly further their chances of success if the cost of extra rehearsals were defrayed by a specially-created Performing Fund. Perhaps it would be possible for such a fund to make up any box office losses incurred by the repetition of a new and little-known work, in order that the public might become better acquainted with it.

It is not so much first performances as second and third ones which determine the reception of a musical work by the public.

VARIATIONS

By Leonard Lieblich

Leopold Godowsky has returned to town and that is cheering news for all the pianistic devotees of high and medium degree who are privileged to enjoy communion with him. In Chicago, New York, Berlin, Vienna, Paris, wherever Godowsky has lived, his studio served as headquarters and an open forum for the brethren and sisters of the keyboard.

I have seen the greatest of the fabulously fingered gentry seated about the piano with Godowsky and discussing the problems of mechanism and interpretation. There were Lhevinne, Rosenthal, Hofmann, Gabrilowitsch, Hambourg, Bauer, Rachmaninoff, Paderewski, Horowitz, De Pachmann and others. All acknowledge his masterful art, authority, uniqueness. He is looked upon by them as an innovator, a scholar, a prophet, a Buddha, if you like.

In true bigness of artistic spirit, Godowsky never fails to give generously of his vast stores of knowledge. Anyone can come to him and profit. His religion is art, and he spreads the gospel with godlike charitableness.

The piano and the cause of music are enriched by the presence and contributions of Godowsky. He is the eminent one of the living, who has not only played the piano grandly, but also has carried it to greater heights in its technical possibilities and musical expansion. Others are pianists. Godowsky is a creator, a constructor, a developer, a discoverer in pianism.

What Godowsky has done to enrich the literature of the piano is too well known a story to need retelling for musical readers. His output of original compositions, adaptations, arrangements, transcriptions, studies, is truly stupendous. His industry never flags and busies itself as vitally with the ancient styles as with the most advanced examples of the moment. To study all the *opera* of Godowsky is to commune with the entire spirit, nature, purpose and mechanism of the piano, and to sit at the feet of a towering musical savant, teacher and philosopher.

Ill health has pursued Godowsky for several years but has not lessened his diligence of thought or his lively labors, except that he currently makes no appearances on the concert platform. While that is the loss of the public, it is the gain of musicians, for now Godowsky is able to devote all his time to his pen and to his pedagogics. He has just ended a period of retirement devoted to personal work and seems undetermined where to make his future home, here or in Europe.

Now is the time when America should secure Godowsky's gifts and influence as our abiding own. There is no greater piano teacher than this genius. He should head a permanent Master Class here. The artistic benefits to America would be incalculable.

A typical anecdote about Godowsky concerns his arrangement for two (or three) pianos, of Weber's Invitation to the Waltz. After the two-piano version was published, Rubin Goldmark complimented Godowsky and said: "It is the last word in adaptation and contrapuntal completeness. You couldn't possibly squeeze in another note anywhere." If Godowsky were a slangy person he probably would have said, "Oh, yeah?" As it was, he quietly went to work, and in a few days completed a third piano part to be played in conjunction with the other two. Goldmark has not yet recovered from his astonishment and awe.

I made a pilgrimage to the beautiful and delightfully intimate theatre of the Juilliard School of Music on Thursday, December 15, in order to hear the presentation of Handel's unfamiliar opera, *Xerxes*, by a student cast of singers and orchestra.

I had not attended the American premiere of *Xerxes* at Smith College (Northampton, Mass.) several years ago, nor the recent restorations abroad, and therefore the nearly 200 year old work came to me as a surprise last week, with the exception of two of its numbers long known to everybody, one of them the famous and ubiquitous Largo, which originated in *Xerxes*, but as a song for tenor. It is placed at the start of the opera, but whether Handel himself put it there the books do not say. They do mention, however, that during the centuries a process of revision, shifting and elimination went on in the case of all Handel operas, and the arrangers and adapters did not spare *Xerxes* with their loving attentions. You can read also that Handel composed the piece in London when he was at the ebb of his fortunes and nearly blind; that it is his only comic

opera; and that the libretto, of mysterious genesis, cannot be traced to any author, does not deal with historic or mythological Greek personages, and probably was pieced together from some early Spanish comedy of intrigue. And let the records rest there, for the purposes of this brief review.

Much of Handel's music also derived from obscure sources, as he seized upon any man's good tune and rewrote it with freedom, and always with improved effect. It was not a matter of conscience in those days, for all composers and authors indulged in the same practise. No copyright law protected their works, and no damages could be collected for plagiarism.

In *Xerxes*, Handel and his shadowy collaborators did a good job. The score is full of tuneful music, noble, merry and melancholy, and has touches of characterization nothing less than amazing when the limited harmonic, rhythmic and orchestral limitations of Handel's period are taken into consideration.

The singing of the *Xerxes* music is not easy despite its apparent simplicity. To keep an intact line and a classical manner requires well regulated voice control and knowledge of style. The young vocalists acquitted themselves creditably, and that is no cause for wonder, as Albert Stoessel, who conducted the orchestra, had coached the entire production musically. His instrumentalists, especially, deserve warm commendation, for they played with pure, virile tone, and a high order of technical finish.

The libretto was sung in an adapted English version which treated the incredible tale as a light burlesque. The youthful performers, with a few exceptions, sang better than they acted, and the scenery was superior to the lighting of the stage.

All in all, listeners must have received the impression that deeply serious and strongly promising work is being done by the opera department of the Juilliard School. When Ernest Hutcheson announced not long ago that the institution might at no distant date establish a permanent opera company to give performances outside of the school, and even in other cities, he based his prediction on something more real than a dream which made the wish father to the thought.

Four performances of *Xerxes* were given last week, with these alternate casts:

Xerxes	{ Charles Haywood
Amastris	{ Willard Young
Arsmene	{ Margaret Olson
Ariodot	{ Janice Kraushaar
Romilda	{ Mordecai Bauman
Atalanta	{ Harold Boggess
Elviro	{ George Britton
	{ George Newton
	{ Florence Vickland
	{ Apolyna Stokus
	{ Josephine Antoine
	{ Alma Milstead
	{ Roderic Cross
	{ Floyd Worthington

Added ensemble of the Oratorio Society
Conductor, Albert Stoessel.
Stage settings, Alfredo Valenti.

Continuing my experiences with early classical opera, I heard Mozart's *Don Giovanni* at the Metropolitan on Saturday afternoon, and wish to waft a complimentary salutation to Gatti-Casazza and Tullio Serafin for the atmospheric, reverential, polished and altogether delightful performance I was privileged to enjoy. Much criticism has been directed at the Metropolitan for falling into routine ways, but when such a *Don Giovanni* production comes along one realizes the innate authority, potency and virtuosity of our staunch old operatic stronghold.

Much tinkering has been done through the years with the settings and staging of *Don Giovanni*, but no matter what the mechanical surroundings, the Mozart music of that opera remains a supremely lovely, impressive and altogether matchless achievement. I like the way the Metropolitan production is put on, with its many changes of picture, detached vocal episodes and other methods not of the strictest tradition. The traditions have harmed Mozart's operas rather than helped them. The American public does not go to the opera house to learn history, and after all it is our public which should be converted to the cause of Mozart. Musicians have never failed to adore and raise him on high.

One of the regular critics of the Musical Courier discusses the *Don Giovanni* singers of last Saturday elsewhere in this issue, but I would like to put in a special word for the beautifully moderated and warmly felt vocalism of Rosa Ponselle; the ebullient

and vocally refined performance of Ezio Pinza as the irrepressible amorist; and the exquisitely phrased and tonally flexible singing of Tito Schipa in the difficult measures of Don Ottavio. Maria Mueller's vim and fluency, and Editha Fleischer's clarity and precision were other outstanding experiences in an afternoon of pure and almost flawless musical enchantments, not the least of which came from the tactful baton of Serafin and the accurate and delicate playing of his orchestra.

Three bibulous gentlemen decided to see a hockey match recently at Madison Square Garden. They bought tickets, were shown to their seats and—heard Bach, played by the Musicians' Emergency Aid Orchestra under Walter Damrosch.

William J. Henderson is the prize anecdotalist of the New York critics. One of his best tales is about the night when he gave a dinner at his home to Jean and Edouard De Reszke. "Marvelous," said Jean as the party went to table, "time was when the good artists used to dine the severe critics, and now the severe critics give dinners to the good artists."

From the Musical Courier correspondent at Indianapolis, Ind.:

December 17, 1932.

Dear Variations:

In a Russian music catalog from Amkniga, New York, I find some amusing titles among their vocal and instrumental works. Prossorovsky's (*Alimony*) Vertinsky's (*The Purple Negro*) Mossolow's (*Four Newspaper Advertisements*) and Yanovsky's (*Doughnuts*). I presume the middle section of the last number is sticky and sweet.

HERSCHELL C. GREGORY

And from Bruno David Ussher, our illuminative and learned Los Angeles representative, there come these passages in a letter written to the editor:

I must give thanks to you for the encouraging reference you made while nailing "the cynical cinema" under your editorial mast-head Nov. twelfth. Vain or blasé as an old-timer in the newspaper game may be, a citation from the sanctum always is a distinct pleasure. Who in Helmsberger said that a little taffy now is better than a lot of epitaphy afterwards?

Well, here's to you, sir, à la Luchow of the days that cannot return too soon, at least for one who believes that American music and American criticism were sorely handicapped by Mr. Volstead. Can you conceive what would have happened to our arts if Volstead had lived 200 years ago and ruled the old world? Even Handel's water music has an alcoholic breath. And though a man may have sung Drink to Me Only With Thine Eyes, yet he was swimmingly full, no doubt.

Apropos of the "cynical cinema" . . . what kept the movies from going senile was the fact that these fellows in Hollywood always made enough money to retain reliable bootleggers and feed the vestal flame with 100% pure alcohol, which has saved not a few doctors and dentists from the county poor-farm. Hanson has done a lot for American music, but I expect more by Mr. Roosevelt signing a certain Bacchic bill, and I am not under-rating my old friend Howard.

"The Beggar's Opera—that's the Chicago Opera, isn't it?" asks J. P. F.

The reorganized and rebuilt Rome Opera is a financial flop with a big deficit. Magician though he appears to be, Mussolini has apparently not been able to do an Aladdin and pour golden profits into the box office of grand opera.

These days, life among the Romans is more concerned with business than with bel canto.

There is a caste system in administering some of the musical charities in New York. The bigger the name of the applicant, the more money is donated. One had always imagined that hunger is hunger, no matter how lowly or highly placed the hungerer.

New music in old forms, is not as good as old wine in new bottles.

Serge Koussevitzky, Boston conductor, asked his listeners to tell which music they like best and why. Miss Miriam Ober, aged twenty-two, must have given the good Serge a severe jolt when she wrote: "Massenet's 'Meditation' and next to that, his 'Thais' because they satisfy me most of the time."

And Musical Courier readers will receive a shock, via Boston, when they read that Philip Hale (in the Herald) considered Lawrence Tibbett's vocal efforts "a waste of breath" when he sang Brahms' O, liebliche Wangen.

One yuletide wish—May Radio City turn out to be Radiant City for American music and musicians.

Best thanks and a Merry Christmas and Happy New Year to all the kind souls who have cheered this desk with their generous holiday greetings.



Cunningly disguised in a set of false whiskers, I sat behind Gretchen Dick at the recent New York Diet Kitchen benefit at the Waldorf, and watched her clapping for Edward Johnson. "The applause was long and fervent," gentle readers. My seat was near two dowagers—the ones who unwittingly act as models for Peter Arno. After Mr. Johnson's first group, Dowager A. said to her mate, "He's all right, isn't he?" "Oh, yes," replied B., "he's good. He's very accurate." Helen Gleason, who appeared jointly with Mr. Johnson, also came in for discussion. Her vocal equipment passed muster, but her dress was censured as "too short for this year." Raking the program with her lorgnette, A. shook her head doubtfully over the tenor's second group. "They're pretty modern," was her pronouncement, which puzzled me a little as some of them were old folk songs. Her eye alighted on the name of Charles T. Griffes. "I once knew a man who knew him. He's dead," she remarked informatively to her companion, who probably did not know he had been born. Ah, well, dowagers have their use at that, I suppose, even if they are rotten music critics.

MacDowell's orchestral composition, *Lovely Alda*, has nothing to do with Frances Alda, the singer. MacDowell did not know the lady, and—well, anyway, his *Alda* was a very sweet tempered person who lived in the long ago. (Aren't I a cat?)

Delia Tully's invincible habit of never eating lunch caused her to miss a function as the guest of the Brazilian consul in New York. Miss Tully, who is a member of the booking department of Haensel & Jones, was bidden to this feast on account of her kindness to Guiomar Novaes, South American pianist. A bit of largess, Delia, or a bribe for the future? Who knows, who knows.

One of my cronies—oh, yes, some people like me—has a nifty name for studios where the abundant cocktail accompanies the musicale. He calls them "stewdios."

Newspaper headings, like appearances, are often deceiving. I had a passing feeling that music had come into its own in the New York daily press when these headings met my eye over my morning preserved figs. "Wagner to Push New Relief Bill." "Horowitz Praises Old Couples Fund." "Diaz a Man of Stone in an Iron Age." But the Wagner wasn't Richard. Horowitz was a roofing expert. And Diaz was not a tenor-toned Rafaelo. He was a general. But I have yet to find a Damrosch in the newspapers that is not Walter.

The League of Composers had scheduled Louis Gruenberg's *Daniel Jazz* for its next concert but Ernest Schelling got the jump on it and played the work at the MacDowell Twenty-Fifth Anniversary Celebration. All the committee gnashed its teeth, bit its nails and punched its head. Thus goes life. Hence the *Daniel Jazz* is deleted from the program of the forthcoming League concert.

There's a guy whose name I have forgotten—short, dark, dapper and always talking (do you know him?) I see him everywhere; in my favorite cafeteria; on every street corner; in every concert hall lobby. If you see him, you'll know him even as I, for he's always talking—and with his hands as well as his mouth. Maybe he's the forgotten man. Anyway, I can't seem to forget him.

Place, almost inside the revolving door of the Steinway Building. Time, Monday evening, December 5, about 5:30 p.m. Persons, Josef Lhevinne and Mischa Levitzki. Conversation, Lhevinne saying, "And so I played it because I think that —" but just then the door and I revolved together, and I couldn't find out why Lhevinne played "it."

At the concert of the Guatemala-Mexico Marimba Orchestra, in Town Hall, interested listeners were Josef Stransky, who went nuts about the fine tenor, Senor Soto; and Charles L. Wagner, who boosted the remarkable marimba soloist, Huratado. In the intermission, Charley told me that the music inspired him, and he intends to write a song, with the chorus:

"I've gone quite Guatemalan
"I like my hot tamalian."

Envy Freddie Fradkin. He has a beautiful Cadillac car, and a lovely wife, and when

the lucky fiddler and his missus drive out of a fine Sunday afternoon to enjoy the air, they get additional edification after turning a knob affixed to the steering wheel, whereupon the radio in the car performs nothing less than the Philharmonic concert at Carnegie Hall. Give us a ride sometime, will you, Freddie?

Don't try to kid Walter Golde. I attempted it in the Steinway Hall elevator and got the proper setback. "Hello, Wallie," I chirped, "why didn't you make France pay that debt to our nation?" "I forgot," replied the not-at-all-heckled musician, "but, anyway, I made Czechoslovakia come across, didn't I?"

Three process servers hovered about a New York recital hall recently and slapped summonses on the concert giver as that personage, an American, arrived at the stage door. The suits are for debts, one of which represented \$150 worth of music bought in Berlin from a little shop and "paid" for with a New York check which bounced back and has not been honored since, the debtor not even answering the letters of the victimized dealer.

One of the daily music scribes was sympathizing with a Metropolitan contralto the other day about a recent unhappiness in the singer's life. The artist wept copiously, so much so, that the lady journalist (oh yes, I'll tell her name—don't worry; it was Grena Bennett) wept also. Their tears dampened the floor surrounding them and finally the singer cast herself on Grena's shoulder and shook with sobs. The artist,

when she gained control of her emotions, wiped her eyes, smiled feebly and asked, "By the way, what is your name?"

Koussevitzky has a Boston bull-terrier which understands only Russian. However, the dog's nativity makes itself felt in that he is miserably unhappy whenever he travels, especially in Europe. As Koussevitzky says: "He never forgets that he is from Boston, and jumps, skips, and seems generally happy only when he is in his home town."

You may not know it, but I do, that Issay Dobrowen is a splendid pianist, and that he studied in Vienna with Leopold Godowsky. And—this is only for you girls—Issay is also a crack dancer. If you don't believe it, ask him to one-step, fox-trot, tango, or even rumba with you. That is, if he has time between all his various conductings.

At the Plaza Artistic Morning a dowager, regal and disdainful was seeking her seat. She approached a guest already ensconced in her chair and haughtily asked, "Is this U?" "Indeed it is, my dear, and has been for a great many years," was the suave reply. The dowager sniffed, and passed on.

FROM OUR READERS

A Sibelius Champion

Boston, Mass.

To the Musical Courier:

I am moved to no little resentment by the editorial that appeared a short time ago in the Musical Courier concerning the Sibelius "awakening." Not unaware of the commendable straightforwardness of the article, I believe that it is a shot in the wrong direction and not entirely justified in its attack, which seems to be at no one in particular but is merely a running down of the works of an unquestionably great composer.

I, for one, have not become aware of the works of this man until the past year, and I fully admit that I am hungry for more, and listen whenever I get the chance to do

so. Isn't my case an explanation of a great deal of the revival? Isn't there a group of people who are damn sick and tired of being subjected to the idle prattle of Ravel, Stravinsky and Gershwin, who are all very clearly and rapidly degenerating because of their search for novelty, while Sibelius at least has a technic, an idealism, and an inspiration which far exceeds that of your Liszt, Berlioz, and Brahms—especially Brahms.

I repeat that while the shot is straight, it is not, I believe, made at the proper point. A legitimate criticism would have done the job just as well without the reflection cast by your editorial. If you have a desire to whack at some musical ballyhoo—oh well, I suppose it wouldn't be economically sound to "criticize" some of the foreign talent whose ads appear in your magazine, but you might give us a break and show up a few of these fifth rate artists who come from across the water and chisel our money. I'm sure our artists would advertise too!

Sincerely,

EVANS STANWOOD.

*They do.—Editor of Musical Courier.

Up and Down the Scale

San Antonio, Tex., December 3, 1932.

To the Musical Courier:

Glancing through the Musical Courier of November 19, 1932, I noticed in your editorial column on page 14, fifth item, a short paragraph wherein it was observed that the right hand played scales better "downward," and the left hand "upward," and a "musico-psychologist" (whatever that may be) was requested to offer any explanation that occurred to him or her as the most reasonable one.

To my mind it stands as a reasonable hypothesis that the reason for this peculiarity is that each hand, in the course of playing the scales, is returning to the usual and most comfortable position with relation to the muscular structure to which the members are attached and as the arms are thus descending to the position of least stress, it naturally follows that gravity is aiding the muscles of the arm and shoulder on this operation, while in urging the hands away from the body, the additional energy required naturally complicates the maneuver.

Trusting that this explanation is sufficiently clear and reasonable to stand as an explanation, I remain,

Yours very truly,

RALPH LEIGH THOMPSON.

Scaling the Heights

New York.

To the Musical Courier:

Your musico-psychological query printed in the November 19 issue of the Musical Courier, regarding ascending and descending scales in each hand, will find its solution in Otto Ortmann's valuable (I should say, rather, incomparable) volume: *The Physiological Mechanics of Pianoforte Technique*. You will also learn from this work why rotation toward the fifth finger is easier than toward the thumb; why contracted and expanded hand positions are more difficult than the normal white-key five-finger position; and numerous other facts which the average piano teacher does not bother to ascertain.

Hoping this note is of some service to you, I am,

Truly yours,

PAUL CRESTON.

Rochester, N. Y., Hears All-American Program

ROCHESTER, N. Y.—The twenty-eighth concert in the Eastman School of Music American Composers' series was given at the Eastman Theatre, December 9. More than 3,500 persons constituted the audience and people were turned away when the theatre's capacity had been reached. Dr. Howard Hanson conducted the Rochester Philharmonic Orchestra in a program of five numbers. The Eastman School Women's Chorus assisted.

There were listed MacDowell's *Indian Suite*, played in recognition of the twenty-fifth anniversary of the founding of the MacDowell Colony; Charles Martin Loeffler's *Evocation*, which was written for the dedication of Severance Hall in Cleveland and which employs a women's chorus with orchestra; a new Concerto Grosso by Robert Russell Bennett, in which the composer makes a jazz band his soloist with the symphony serving as accompanist (first performance), a nocturne by Dr. Edwin Stringham of Columbia University (first performance); and George Gershwin's *Cuban overture*, *La Rumba*. The concert was received enthusiastically by the audience. The preference vote which is taken at these concerts shows an interesting cleavage of opinion among the auditors. The Stringham nocturne was given a slight advantage in popular vote, with MacDowell and Bennett tied and the Gershwin and Loeffler works following.

V. T.



YOU CAN'T KEEP A GOOD MAN DOWN!

CONSERVATORIES and SCHOOLS

Michigan State College Notes

EAST LANSING, MICH.—The annual faculty concert of the music department of Michigan State College took place on December 14. Those appearing were Fred Patton, baritone; Michael Press, violinist; and Alexander Schuster, cellist. The concert was the second in the college series this year, the remaining events including The Beggar's Opera on January 26, a program by Heinrich Schlusnus on February 7, and the Cleveland Orchestra, April 5.

Robert Miller, a major student in applied music with the class of '33, and until last year a pupil of Louis Graveure at the college, has won a district contest in the Atwater Kent national auditions. Mr. Miller entered at his home in Dallas, Tex. Beatrice Brody, a graduate student, sang at the recent national meeting of the American Farm Bureau in Chicago. Miss Brody, also a former Graveure pupil, graduated from the college last year. During the summer she studied at the Mozarteum in Salzburg, Austria, and is now continuing with Mr. Patton. Miss Brody has been heard frequently in Lansing, where she is soloist at St. Paul's Episcopal Church. * * *

Peabody Reports on Vocal Production Research

BALTIMORE, Md.—According to extensive investigations which have been under way for nearly three years in the research department of the Peabody Conservatory, good voices are invariably characterized by strong overtones at a frequency around 2,900 vibrations per second. The statement is made by Wilmer T. Bartholomew of the conservatory's department of research. The investigation has been carried on with extremely sensitive and accurate apparatus, which is able to record vibrations occurring in one ten-thousandth part of a second. Over 1,000 records have been taken, from forty male and female voices, at various pitches, various intensities and on several vowels. Poor voices, as a rule, do not have much "2900." It appears that this overtone frequency is generated in the larynx itself, by the voice-box resonating like a tiny organ pipe for a part of each vibration of the pitch being sung.

The investigation has also shown, Mr. Bartholomew said, that the so-called head resonance is frequently non-existent in a good tone. Even when it is present it is an unimportant effect of good tone instead of an important cause. A much more important factor, he holds, is the evenness and speed of the vibrato in the voice. This work has been made possible through the cooperation of the National Research Council and the United States Bureau of Standards, and is in an attempt to place the teaching of voice on a basis of proven facts. * * *

Cincinnati Conservatory of Music Activities

CINCINNATI, O.—Under the direction of Herbert Witherspoon, the Cincinnati Conservatory Choir gave its annual program of Christmas carols on December 11 and 12.

The first concert by the conservatory band (Frank Simon, conductor) was given December 14. This is a new department of the conservatory and there are over forty players in the band. Soloists for this concert were Dorothy Steinmann, pupil of Mr. Simon, who played Carnival of Venice by Bellstedt; and Frances DeLoe, student of John A. Hoffmann, who sang the soprano aria Ritorno Vincitor from Aida.

On December 15, pupils from the class of Parvin Titus gave a recital in Mr. Titus' studio. Those taking part were Albert Ranieri, Gene Stanton, Edwin Irely, Mrs. W. E. Huenefeld, Margaret Montgomery and Frank Angelman.

Dorothy Heimerdinger, student of Robert Perutz, played on December 4 at a meeting of the Clifton Junior Music Club in the home of Mr. and Mrs. J. E. Devine.

Cornelia Fritz, pupil of Mrs. R. Saylor Wright, sang at the evening service of Walnut Hills Bethlehem Methodist Church on December 4. * * *

Pittsburgh Institute Adds New Departments

The Pittsburgh (Pa.) Musical Institute has instituted departments of wood-wind and brass instruments under the direction of Oscar W. Demmler. In the former branch the instructors are Alois Hrabak (flute), Charles W. Reay (oboe), M. S. Rocereto (clarinet and saxophone) and Max Adams (bassoon); for the brass instruments, Carl McVicker (trumpet), Bernard Marini (French horn), W. Howard Keister (trombone). Tympani, traps, drums and xylophone are taught by Byron A. Galbraith. The fac-

ulty of the department of strings lists, for violin, Gaylord Yost, Roy E. Shoemaker, John Schimpf, Kirke Davis and Pearl Brown; cello, Samuel Kliachko; and bass, Luigi Giobbe.

Florent Schmitt Appears in Seattle

Gordon String Quartet Heard

SEATTLE, WASH.—Pro Musica's active and ambitious local chapter sponsored an unusual and unique program December 8, when Florent Schmitt, French composer, was guest artist. Playing in the roles of soloist and accompanist, Mr. Schmitt delighted his hearers with his pianism and with the satisfaction of feeling that his music was being interpreted as nearly as possible as he had conceived it. The entire program, devoted to his own compositions, opened and closed with groups of piano duets, in which he was assisted by Berthe Poncy Jacobson. Walter Curtis interpreted the saxophone part of the Legende for alto saxophone and piano. Jacqueline Rosial sang four songs, and the Meremblum Quartet furnished the string section for the quintet for piano and strings. Finally there was a group of piano solos which were received enthusiastically.

Junior Pro Musica (whose membership is devoted entirely to younger students) devoted its monthly program previous to the Schmitt concert, to a presentation of most of the numbers scheduled, honoring the other Pro Musica members by inviting their presence.

The Gordon String Quartet made its initial appearance in Seattle under the auspices of the Cornish School, November 22. There is no exaggeration in saying that this organization is unquestionably one of the best of its type heard in the West, and the response to the quartet's performance proved the genuine appreciation of their musicianship.

Under the direction of Einar Lindblom, the Seattle A Cappella Choir made its official debut November 18. While the organ-

ization as such is a new group to this city, its membership is composed entirely of those who have had at least four years of daily training under Mr. Lindblom in the Broadway High School A Cappella Choir—an organization which has gained coast-wide recognition as outstanding and thoroughly trained. The experience in singing under Mr. Lindblom told its story, for the perfection of rhythmic nuance, the delicacies of tonal shadings and the spontaneity of interpretations combined to make excellent performances. The entire program was devoted to works of a religious nature and an atmosphere of reverence was most rigidly maintained.

The Hall Johnson Negro Choir was presented in concert December 1, under the sponsorship of the Women's League of the University of Washington.

Iris Canfield, cellist and member of the Cornish School faculty, was heard in an excellent concert December 2. The Lalo concerto revealed her as a cellist of versatility, and the interpretation of the Bloch Schelomo showed her musicianship and sympathy with the modern composers. John Hopper was at the piano.

The Spargur String Quartet opened its annual season December 5, featuring the Schumann F major quartet, op. 41, No. 2.

The reputation for fine singing which has been achieved through many years of endeavor, was again upheld recently by the Amphion Society in their forty-fourth semi-annual concert. Graham Morgan, conductor, directed with his usual vivacity. J. H.

Louis C. Wagner Heads Chicago Association

Louis C. Wagner, manager of the Baldwin Piano Company in Chicago, recently was elected president of the Chicago Piano and Organ Association. David W. Kimball, of the W. W. Kimball Co., was made vice-president; Richard O'Connell, of Lyon & Healy, second vice-president; Fred Ryder, of the Cable Piano Co., secretary; and Adam Schneider, treasurer. Frank Bennett remains as chairman of the association's entertainment committee.

Music Notes From Coast to Coast

CHAPEL HILL, N. C.—Departing from its annual performance of The Messiah, the Chapel Hill Choral Club presented Joseph Clokey's modernistic work When the Christ Child Came. Soloists for the occasion were Mrs. L. C. MacKinney, soprano; Mrs. R. H. Wettach, contralto; Dr. Robert T. Clark, Jr., tenor; and Dr. G. A. Harrer, basso. Harold S. Dyer directed. Mrs. A. S. Wheeler accompanied at the piano and Prof. Nelson Otis Kennedy, at the organ.

The first appearance of the University Symphony Orchestra during the fall quarter occurred on December 18, when a concert was given under the conductorship of Mr. Dyer. The program consisted of the Egmont Overture of Beethoven, the Nutcracker Suite of Tchaikowsky, Wagner's Siegfried Idyll, and the Capriccio Espagnol of Rimsky-Korsakoff. The winter concert of the University Symphony Orchestra will occur in February, at which time concertos will be performed by students in the department of music.

Musicians the state over are rejoicing that for the second time a North Carolina singer has won the first prize in the national Atwater Kent final contest. Wilson Angel, basso of Winston-Salem, was declared winner of this contest on December 11. Peggy Jo Lobb, coloratura soprano of Concord, N. C., also represented the Southern district. H. S. D.

CHARLOTTE, N. C.—Amelita Galli-Curci made her fourth appearance in this city, singing to a capacity audience in the auditorium of the city building. Homer Samuels contributed his customary accompaniments of exquisite color and musicianship. The diva appeared in excellent voice and spirit, adding numerous encores after her program groups, which covered the entire field of coloratura literature. H. S. D.

GREENSBORO, N. C.—This community has witnessed four performances of The Messiah within a period of ten days. On December 11, at Guilford College Memorial Hall, a chorus of 150 voices under the direction of Max Noah gave an outstanding performance of this oratorio. Soloists for this event were Mrs. James D. LeGwin, soprano; Mrs. Max Noah, contralto; Paul Gyles, tenor; and H. Grady Miller, basso. Accompanists were Gale Wilbur and Mrs. P. D. Gilreath. The entire organization moved to the Church of the Covenant, where The Messiah was repeated with the same quartet of soloists, Mr. Noah again conducting, on the evening of December 11.

On December 18, the Woman's College of the University of North Carolina offered its annual presentation of The Messiah at Ay-

cock Auditorium, with Dean Wade R. Brown directing. The accompaniment was furnished by the Greensboro High School Orchestra (Earl Slocum, director).

On December 18, at Elon College, The Messiah was performed by a chorus of 100 voices under the direction of Prof. Dwight Steere. H. S. D.

KANSAS CITY, MO.—Arnold Volpe and the Y. M. H. A. presented an outstanding performance of the Flotow opera, Martha. The cast included Mary Powell Bretton, Freda Draper, William Traub, Joseph Meyer, Edwin Letson and Elliott Nathan. Stanley Deacon was stage director and Mrs. Aubrey Waller Cooke had trained the chorus.

The second Bellerive morning chamber music concert by the Volpe String Quartet consisted of a Schubert quartet and Schumann's quintet, op. 44. The quartet is composed of Arnold Volpe, Turney Gibson, Carroll Cole and Catherine Wellemeyer. Lucille Vogel-Cole, pianist, assisted in the Schumann quintet and also acted as accompanist to Ann Mack, soprano, who offered a group of songs in which she included one by Mr. Volpe.

Darwin Bowen, baritone (formerly a successful boy soprano), was presented in a benefit recital, the proceeds of which will go toward enabling him to study in New York. Marybelle Eubank accompanied. Assisting on the program was the Memorial Boy Choir (Mabelle Glenn, director), Edna Scott Billings, accompanist.

The schools of Kansas City introduced the Wiener Saengerknaben at their first concert. The boys gave the Mozart operetta, Bastien and Bastienne, in costume—much to the delight of the child audience—and also sang a number of brilliant songs.

Fritz Kreisler and Dusolina Giannini have appeared in Kansas City during the past month, under the local direction of Walter Fritschy. The shortened series is well attended this season. José Iturbi and Rosa Ponselle are the remaining artists to be heard in the series.

Dr. John Thompson, pianist and director of the Kansas City-Horner Conservatory, was introduced in a recital playing a long program with much success. Clarence Brady, a junior member of the conservatory faculty, also has been heard in an effective recital this season.

The second sonata recital by Lucille Vogel-Cole, pianist and Carroll W. Cole, violinist, included works by Tartini, Schumann and Dubois.

Christmas vesper services at the Kansas University, Lawrence, were impressive. The (Continued on page 26)

OBITUARY

George E. Careless

SALT LAKE CITY, UTAH.—George E. Careless, long prominent in music here, died at the age of ninety-three on December 16 at his home in this city. Prof. Careless was for many years in charge of all church music at the Mormon Church, a post to which he was appointed by Brigham Young. He organized and directed the choir at the Mormon Tabernacle and later directed an orchestra in the old Salt Lake Theatre. Prof. Careless was a native of England, where he had entered upon a career as a violinist before coming to this country. He is survived by his second wife, Mrs. June Davis Careless and a daughter. S.

Mrs. Charles Estes

AUBURNDALE, MASS.—Mrs. Charles Estes wife of the head of the department of music at Robert College, Istanbul, Turkey, died in this city on December 18 at the home of her mother, Mrs. Clara Lee. Mrs. Estes, born Caroline Lee, was the daughter of the late Rev. Lucius O. Lee, a missionary. Her grandfather, the late Cyrus Hamlin, was the founder of Robert College. Mrs. Estes was an instructor of music for many years at the women's college in Constantinople. She was forty-two years old. A.

Mrs. Nannie French Steele

Mrs. Nannie French Steele, wife of Charles Steele, a member of J. P. Morgan & Co., New York, and mother of Mrs. Hall Clovis (Eleanor Steele), soprano, died on December 18 in New York. Sixty-six years old at the time of her death, Mrs. Steele was born in Richmond, Va., and came to New York in 1884 after her marriage. She was a member of the Colony Club and the Meadow Brook Club. Besides Mrs. Clovis, she leaves two other daughters, Mrs. Devereux Milburn and Mrs. F. Skiddy von Stade, and a brother, George Barton French.

F. H. Martens

MOUNTAIN LAKES, N. J.—F. H. Martens, translator and author of song texts and prose, died on December 18 at the age of fifty-eight, at his home here. Survivors are a brother, a sister and a niece. Mr. Martens wrote English versions of some 3,000 foreign song words, and many original librettos for operettas, cantatas and other vocal compositions. In 1930 he won first prize of \$3,000 in the national anthem contest, collaborating with Leo Ornstein. He wrote for a number of music publications and was the author of One Thousand and One Nights of Opera, Violin Mastery, String Master, and Art of the Prima Donna. The Metropolitan Opera Company has used his texts of German, French and Italian operas, and he made the verses for Ethelbert Nevin's Day in Venice and Pietro Yon's Jesu Bambino. J.

Captain William Henry Santelmann

WASHINGTON, D. C.—Captain William Henry Santelmann, who succeeded John Philip Sousa as head of the United States Marine Band and held that post for twenty-nine years, died on December 18 at the age of sixty-nine. His death occurred at his home in Chevy Chase, Md. Captain Santelmann was born in Offensen, Germany, and studied music at the Leipzig Conservatory. When he was twenty-four he came to Washington and became a member of the Marine Band under Sousa. He is survived by six children and several grandchildren. W.

Mrs. Alice Brown McConathy

GLEN RIDGE, N. J.—Mrs. Osborne McConathy, wife of the editor of music publications of Silver, Burdett & Co., of Newark, died at her home here on December 18. Mrs. McConathy, the former Alice Mary Brown, was forty-seven. She leaves, besides her husband, two sons and a daughter.

Clarence Whitehill

(See page 5)

Mrs. Albert Berne

CINCINNATI, O.—Mrs. Albert Berne, wife of a former faculty member of the Cincinnati Conservatory of Music, died at her home here on December 15. Mrs. Berne, the former Lucile Kroger, was the daughter of B. H. Kroger, former president of the Kroger Grocery and Baking Company. She belonged to the Cincinnati Chamber Music Society and the Cincinnati Print and Drawing Circle, and had served as president for a number of organizations in the city. She is survived by her husband and two sons. A.

George C. Graves

ORANGE, N. J.—Word has been received here of the death of George C. Graves of this city, en route to the South Sea Islands, aboard the S.S. President Coolidge. Mr. Graves, a prominent philanthropist, was a patron of the choir school of Grace Church, New York, and contributed generously to its support. J.

STUDIO NOTES

LA FORGE-BERUMEN

Ernesto Berumen, pianist and teacher, delivered the second lecture of a series at the La Forge-Berumen Studios, New York, on December 14. The subject was Stage Fright and its Antidotes. His next lecture is scheduled for some time in January.

Frank La Forge presented his pupil, Kathryn Newman, soprano, in recital in Darien, Conn., on December 7, and also supplied her accompaniments. The same day, Marie Powers, contralto, was heard in recital at Riverside Church, New York. December 8, Harrington van Hoesen, baritone and Miss Newman, with Mr. La Forge at the piano, gave a program in Darien.

SARAH PECK MORE

Sarah Peck More, of New York, who also teaches in Hartford, Conn., gave the first of a series of studio musicales for her pupils in the latter city on December 8. Solos were sung by Meses. Dwight Bartlett, Jr., Margaret Birks, Norma Allen Haine, Sarah Hammond, Etta B. Hibler, Ruby Randall, Edith Ransom, Angelina Urso and Irene Weldon. At the conclusion of the program the students sang Christmas carols. At the next musicale part songs and carols will be featured.

PILAR-MORIN

December 10 and 11, Mme. Pilar-Morin appeared in her own comedy, Dimples, at her studio of the theatre in New York. The distinguished artist, in the part of a neglected wife who fascinates and wins back her husband by pretending she is her cousin, whom she strongly resembles, gave much opportunity for humor and real comedy. She looked attractive and was graceful and scintillating. She was assisted by Charles Stuart Edwards as the husband and Lillian Valle, a friend. Pilar-Morin was received enthusiastically by the many prominent persons present.

Prior to the playlet, Lillian Valle, coloratura soprano and Henry Doerr, tenor, were heard in a group of songs which revealed their vocal and interpretative skill. The guest artist was Maria Rosamond, dramatic soprano. She contributed Pace, Pace from La Forza del Destino and a number of songs in which she won the applause of those present. Isabel Sprigg was at the piano.

Among the guests on both evenings were: Marquise Aline de Kerosett, Isidore Witmark and daughter, Maestro De Macchi, Dr. Obert J. Emanuel, Mr. and Mrs. George Carothers, Mr. Rickford, Mme. Gertrude K. Bianco and daughter, Mrs. Mary Ellen Wilson, Princess Ataloo Cherokee, Baroness Katherine E. Von Klenner, Mrs. Charles Edmond Gore, Mrs. Marie Dacie, Mrs. A. W. Chamberlain, Count de Vaux, Mrs. B. Franko, Mr. and Mrs. Leiser, Dr. Irvin W. Voorhees, Dr. and Mrs. Appelbaum, Mr. Alfred Jackson, Mrs. Suzanne Westford Allen, Rev. Dr. Robert M. Kemp, Major Augustus Post, Mrs. Charles Redmond, Carmela Ponselle, Mrs. Mary Lessey, Mr. and Mrs. J. Wildberger, Miss Tanya Lubov, Mrs. Charles Spencer, Mrs. Eugene Bernstein and daughter, Mrs. George F. Collins and daughter, Baron de Ver, Dr. de Monseigne, Dr. Tucker, Dr. and Mrs. Herman Friend, Mr. S. Emanuel and daughter, Judge and Mrs. J. B. Sullivan, Signor M. Feoli, Miss Helen Chase, Mr. Rossi, Mrs. Charles Edward Gore, Miss Maida Craigen, Mrs. H. Doerr, Mr. and Miss Rosamond, Mrs. M. Devona, Mrs. Michaels, Mrs. Davis, Miss Josephine Vila, Mrs. M. Schuman, Mrs. Charles Lagorngue, and Mrs. T. Malez. J. V.

HOMER MOWE

Pupils of Homer Mowe gave a program of German songs at his New York studio on December 10, the second recital in a series illustrating the song literature of England, Germany, France, Russia, Italy and the United States. The composers listed were Bach, Handel, Haydn, Mozart, and Schubert; the singers, Louise Crowell, Margaret Lumley, Julia Scanlan, Isabel Wall, Ann Baer, Mary Mooney, Lillian Ritchie, Stafford Wentworth, Ruth Jacobson, Joseph Calvey, Lillian Gillis, Hazel Brogger, Marie Loviner and Clement Burr. William Reese was at the piano.

IDELLE PATTERSON

On December 11, Idelle Patterson, teacher of Lydia Summers, 1932 Atwater Kent prize winner, gave a party in the singer's honor at the Patterson studios, where 100 guests "listened in" to Miss Summers. Alice Mann and Minnetta Zimmerman, sopranos and Saida Knox, contralto, sang. V.

CARL M. ROEDER

The New York studio of Carl M. Roeder, piano pedagogue and Juilliard faculty member, was the scene of a students' recital on December 9. The program listed the allegro from Mozart's concerto in D minor, the thirty-two variations in C minor by Beethoven, a Bach-Tausig toccata and fugue, a Chopin nocturne and a Brahms rhapsody, Russian numbers by Balakireff and Rach-

maninoff, Schumann's Kreisleriana, César Franck's Symphonic Variations, and other excerpts from standard composers. The players were Neura Grunes, Emil Abrams, Mary Siegall, Katherine Braun, Haru Murai, Harriet Merber, Doris Frerichs, Florence Bisbee, Edith Schiller and Theresa Obermeier. Mr. Roeder's pupils, however diverse their individual talents, have the common quality of sound pianistic principles and strict adherence to the standards of the art. Their technic is ready and flowing, their interpretations in good taste, and their tone free and flexible. A large audience was present and endorsed the musical excellence of the program with their whole-hearted applause. M. L. S.

IRMA SWIFT

Nan Brown, soprano, pupil of Irma Swift of New York, was the soloist for the McGregor Scottish Clan of Yonkers, N. Y., December 2, when she offered a program of Scottish songs. Other singers from the Swift studio who are fulfilling engagements include Lillian Groveman, contralto, who was featured on December 2 at the Apollo Studios, Brooklyn, N. Y.; and Sylvia Smith, contralto, who has been engaged as soloist with the Davoni String Quartet which left New York December 5 for a Western tour. Miss Swift presented three young singers on December 18 at a musicale tea. They were Roma Jacobs, coloratura soprano, Dorothy Lauro, lyric soprano, and Gertrude Meoghe, mezzo-soprano. Sarah Weinraub, mezzo-soprano, will be heard in recital at Wurlitzer Hall, New York, the first week of January.

MAUDE DOUGLAS TWEEDY

Jeanne Soudeikine, soprano, was soloist at the Junior League Club on November 29. This artist also sang with the Stratford Choral Society on December 9; the Mendelssohn Club on December 13, and The Musical Research Society on December 14 in Bridgeport, Conn. On December 15 Miss Soudeikine appeared with the Columbia University Orchestra at the McMillan Theatre. Wellington Ezekiel, bass, was soloist at the Elks Memorial Service held in Greenwich December 4. Agnes Long, soprano, was soloist at the S. P. C. J. reception, Teacher's College, December 4. John Morelli is at present singing over WOR every Wednesday. Eda Moulton, soprano, was heard in recital November 20. All are pupils of Maude Douglas Tweedy.

Kennard Pupil Wins Macy Prize

Ruth Julian Kennard of New York, whose little pupil, Joan Straus, recently won the Macy prize, believes that imagination is an important element in the development of a



JOAN STRAUS,
pupil of Ruth Julian Kennard

piano talent. "Of course," she added, "no less attention must be given to fingers, wrists, hands and arms—in short, to technical principles. Ease of expression cannot come with poor execution. That goes without saying. But when clear phrasing, pedaling and dynamic control is achieved, then imagination must enter for a pleasing interpretation to result. In the last analysis, unless music, even that made by a very little child, has meaning, it fails in its strongest appeal. When Joan plays the andante from Beethoven's sonata, op. 14, No. 2, she applies the child's prayer, Now I Lay Me Down to Sleep." J. V.

Vanni-Marcoux in Paris

Concert, orchestra and opera engagements are keeping Vanni-Marcoux, former Chicago Civic Opera basso, active. In October he appeared as soloist with the Orchestre Symphonique of Paris, in a festival of Russian music under the direction of Emile

Cooper, at the Salle Pleyel. He sang in concert last month at the Salle Pleyel, with the assistance of Jeanne-Marie Darre, pianist. On this occasion the basso interpreted numbers by Schubert, Schumann, Coppola, Jean Cras, Claude Debussy, Henri Duparc and songs of the sixteenth and seventeenth centuries. Marcoux made his reappearance at the Paris Grand Opéra as Boris in Boris Godounoff on November 14, and is singing the same opera five more times during December. He also has been engaged as guest with the municipal operas of Lyons, Toulouse and Bordeaux, where besides Boris he is to sing several performances of Don Quichotte.

In the spring Vanni-Marcoux will be heard in America under the management of the Civic Concert Service (Dema Harshbarger, president) in a number of performances of The Secret of Suzanne. The basso is to assume the role of Count Gil and Marion Claire is to be Suzanne.

Club Items

Verdi Club Gives Music and Drama Program

Florence Foster Jenkins presented four honor guests at the December 9 musical and dramatic afternoon of the Verdi Club, at Hotel Plaza, New York. They were Marguerite Potter, founder of the Madrigal Club; Mrs. John Kurrus; Dore Lyon, founder of the Criterion; and Rosalie Heller Klein, president of the New York Matinee Musicale. An officers' reception followed the matinee. Carroll Ault, baritone, accompanied by his bride of a fortnight, Gladys Longene, won applause and sang encores after a Verdi aria and songs by American composers. Francesca Caron, soprano, likewise, was recalled after her offerings, which included items by Rimsky-Korsakoff and Puccini and modern songs; Mana-Zucca's I Love Life was especially effective. Edward Ransome, tenor, won success with the aria from Aida and songs by Cimara and Respighi, adding English songs as encores. At the close he united with Mme. Caron in the duet from Carmen, Edwin McArthur playing accompaniments. The moving picture Cyrano de Bergerac (Rostand) concluded the matinee, which had large attendance. F. W. R.

Mu Phi Epsilon Adds New Chapter

Mu Phi Epsilon sorority installed its fifty-eighth chapter on December 1, at Lindenwood College, St. Charles, Mo. The Lindenwood group is Phi Theta Chapter. Mrs. George W. Lamke, past national president, was the installing officer, assisted by Mrs. Louis Hayward, Eastern Central province president. Eleven other members of Mu Phi Epsilon from St. Louis and Columbia, Mo., took part in the ceremonies, and twenty others were present as guests.

Lindenwood College was a pioneer of education for women in the Southwest, having been founded in 1827, six years after Missouri was admitted to statehood. Phi Theta Chapter was granted from a petition of Alpha Mu Mu, a local honorary musical sorority which has been prominent on the Lindenwood campus for fourteen years.

Ethel Hayward, East Central province president, of St. Louis, violinist, teaches at the Miller-Ferguson Institute of Music in St. Louis. Zeta Chapter at DePauw University contributes many singers to its choir. Phi Delta Chapter at Missouri University, together with Phi Mu Alpha, has sponsored a concert series for the past two seasons, which included appearances of Matzenauer and Horowitz. Theta Chapter, at the Kroeger School of Music, St. Louis, and the St. Louis Alumnae Club are giving a series of morning musicales for the benefit of Goodwill Nursery. These are divisions of the East Central province of Mu Phi Epsilon.

Jeanne Dusseau Welcomed in New Orleans

NEW ORLEANS, LA.—Events of local talent paved the way to the formal induction of the musical season here a short time ago by the Canadian soprano Jeanne Dusseau, under the auspices of the Philharmonic Society, sponsoring the Community Concert Association. It was the first appearance in New Orleans of the artist, whose charm of vocalization and individualistic program selection of lyrics and varied folk songs from Canada, Scotland, and lower Brittany, pleased her hearers.

French music composed for piano, harp, and voice was chosen as the theme for the initial monthly program of the newly formed New Orleans Music Club. Contributing artists, belonging to professional and non-professional groups, included Miriam Kernan Dykers and Milou Voitier, sopranos, accompanied by Virginia Westbrook and Mary V. Molony, Lucienne Lavedan, harpist, and Cerda Donovan and Blanche Prince, pianists. The local schools of music continue their

usual practice of weekly recitals. Among those featured recently by the Newcomb School of Music, was the piano recital of Genevieve Pitot, before her departure for New York, where she now makes her home.

Carried on the current wave of popularity accorded folk song, two morning musicales have been offered to members of the Orleans Club by Mrs. Frank Soule, soprano, accompanied by Eugenie Wehrmann-Schaffner. French folk tunes occupied the first of these, and the second was devoted to an assortment having their origin in the various countries of Europe. O. M. L.

Leopoldo Gutierrez Opens New York Studio

Leopoldo Gutierrez, opera and concert baritone, has settled in New York as a teacher. Mr. Gutierrez was born in Santiago de Chile, and at first intended to devote himself to a career in law. However, before his



LEOPOLDO GUTIERREZ

studies were completed, he decided to abandon the legal for the artistic field, and left his native country to study singing in Paris and Milan. He was first a pupil, then assistant in the Paul Leroy Singing Academy in the former city.

His music education secured, Mr. Gutierrez embarked on a concert and theatrical tour which included appearances at such theatres as La Monnaie in Brussels, the Constanzi in Rome, the Maximo in Palermo, the Reggion in Turin, the Lyceum in Barcelona, the Colon and Coliseo in Buenos Aires, the Teatro Solis in Montevideo, the Municipal in Lima and the auditorium of the same title in Sao Paulo. Rio de Janeiro was also included in this itinerary, and Mr. Gutierrez has sung at the Paris Opéra. The baritone first came to the United States to sing in Washington in the Pan-American Union Building. Since then he has given numerous concerts here.

Dickinson Presents The Messiah

Clarence Dickinson, Mus. Doc., presented The Messiah at the Union Theological Seminary, New York, December 14, the chorus being supplemented by the following soloists: Lillian Gustafson, soprano; Mary Ledgerwood, contralto; Harold Haugh, tenor; and Herbert Gould, bass. The chapel was filled, with many standing, and an able performance was heard. Miss Gustafson's limpid soprano and Miss Ledgerwood's expressive voice in the alto solos; Mr. Haugh's ringing tenor and Mr. Gould's mellow bass were effective in their allotted solos. The chorus sang with prompt attack, and especially effective was the Hallelujah Chorus, given with everyone standing. Conductors were Eugene Devereaux, Beulah Lindgren, Fredrick Hiller, Mildred Buttrey, Cochrane Penick, Ruth Bampton, Charles F. Black, Harold Frantz, and Melvin Gallagher, all students from the School of Sacred Music. Accompanying at the organ were Gladys Grindel, Marion Clayton, Raymond Moreman, Mr. Devereaux, Mr. Black, Eunice Kettering, Mr. Gallagher, Miss Bampton, Cochrane Penick and Mr. Frantz. F. W. R.

American Music Heard in Paris

PARIS.—A program of American music was presented recently at the Students' Atelier Reunions, by Suzanne d'Oliviera Jackowska, soprano of the Scala and Monte Carlo opera companies; and Jadwiga Grabowska, violinist, with Maria Prestat at the piano. All the French translations of the songs and the violin obbligati were written by Mme. Jackowska, who sang numbers by Oley Speaks, Horace Johnson, Marion Bauer, Edgar Stillman-Kelley, Eleanor Everest Freer, Deems Taylor, James Rogers, Frank La Forge and R. Huntington Woodman. The violin compositions were by Samuel Gardner and Boris Levenson. Y.

MUSICALES

(Continued from page 14)

Maria Safonoff in Lecture-Recital

Despite the inclement weather, an audience, sympathetic and interested, comfortably filled the studio in Steinway Hall in which Maria Safonoff, pianist, gave a lecture-recital on December 11. The Russian Society of Art and Literature sponsored the affair, and quite fittingly the program was devoted to the study of the life of Scriabin and the playing of many of his works, from his earliest compositions to the latest.

Mme. Safonoff, as the daughter of the former president of the Moscow Imperial Conservatory, under whom Scriabin studied piano, recalled many intimate tales of his life. Her father held his pupil in great esteem, mingled with justifiable pride, and the daughter spoke with an earnestness that bespoke her own devotion to the composer. Pleasingly interspersed in her talk, the works of Scriabin took on fresh interest from the personal note Mme. Safonoff gave to them. Coupled with a facile technic, her sympathetic performance of these compositions gave to each an individuality that held her audience. A prelude became something more than just a prelude when she told how her father, who spent long hours at the conservatory and often went to sleep while his pupils practised, woke one time to hear it. "What is that?" he asked Scriabin. "Oh, that," replied the young pianist, "is just a prelude I have this minute composed."

A nocturne became something more than just a difficult performance for the left hand, when the story of how the young composer had crippled his right hand by too much practising preceded its performance.

According to Mme. Safonoff, Scriabin admired Chopin greatly but did not care for Beethoven. One day while at luncheon at the home of the Safonoffs, he discoursed at some length and with all the emphasis of youth on the subject of how unextraordinary were the works of Beethoven. When he finished, M. Safonoff, who greatly admired Beethoven, looked at his pupil and instead of answering the tirade, remarked, "Eat your omelet." H. F.

Sarah Peck More Musicales-Tea

Ellenor Cook, soprano and Maryann Shelley, accompanist, gave a costume song recital at the New York residence-studio of their teacher, Sarah Peck More, December 12. They were attractively attired in Polish, Yugoslavish and Russian costumes, Miss Cook preceding each set of songs sung in the native idiom, with explanatory remarks. Her voice is clear and expressive, and she sang with charm, pointing her characterizations with acting and dancing. Miss Shelley was sympathetic and accurate in her accompaniments, which she played from memory. These two are leaving soon for a tour which will take them through the middle West to the Pacific Coast, returning in March. Among those present were Consul-General and Mrs. Yankovich, of Yugoslavia, Consul-General Marchlewski of Poland, Mmes. Van der Veer and Miller, Dr. and Mrs. Alexander Russell, Oley Speaks, Arthur Knox, Mr. and Mrs. Francis Moore and Mr. and Mrs. John Barnes Wells. Mrs. S. Charles Welch, Jr., poured tea. F. W. R.

Beatrice Desfossés Sings

An original program of songs was given by Beatrice Desfossés on December 7 at the home of Mrs. Robert Chambers in Washington Square, New York. Mary Morley provided accompaniments. Among the guests were Mr. and Mrs. A. S. Andrews, Mrs. William Strong, Fay Ferguson, Leslie Andrews, Mr. and Mrs. Charles Knight, Mr. and Mrs. Richard Steel, Mrs. Wharton Poor, Hugo van Arx, Mr. and Mrs. F. S. Clark, and Alan Lockhart.

Miss Desfossés was heard again in recital at Columbia University on December 15.

Kathryn Volk in Recital

Kathryn Volk, pupil of Maria Wildermann, recently gave a piano recital of sixteen pieces at Community Center Hall, New Brighton, N. Y., which attracted a large audience. She started with a Schumann

Novelette, continuing with works by Brahms, Rubinstein, Debussy, Saint-Saëns and Liszt, and six Chopin excerpts. Her technic is clear and with it is united musical taste and feeling. The Chopin studies, nocturne and final Polonaise in A flat brought poetic interpretation. Prolonged applause caused her to add three more Chopin works. Miss Volk contemplates a recital in New York City in May, when the Wildermann Institute will confer the artist's diploma on her. F. W. R.

Frances Pelton-Jones in Colonial Musicale

As a tribute to Washington, Frances Pelton-Jones gave a program at the Plaza Hotel, New York, on December 13, which had relation to both the music and the medium of performance—harpsichord—of his time. Attired in colonial costume, Mme. Pelton-Jones played military marches of the American Revolution, compositions by Haydn, Handel, Boccherini, Reinagle, Dupont, Brenner, Palma and Moller on this instrument. William Hain, tenor, contributed songs by Francis Hopkinson which were dedicated to Washington and represent our first American compositions, and songs by Handel and Haydn and two eighteenth century ballads. The quaintness of the music, the antique setting in which it was presented, and the interesting data related by Mme. Pelton-Jones before each performance, translated the audience into the atmosphere of the period. Mr. Hain was in fine voice and sang his contributions from memory admirably. The harpsichordist made the most of the resources of her archaic instrument. B.

Fay Ferguson Heard

Fay Ferguson, pianist, was guest of honor at a recent reception given by Mr. and Mrs. W. E. S. Strong of New York. Miss Ferguson offered a musical program which held two pieces by Scarlatti, Bach's Fantasia in C minor, Weber's sonata in A flat, Chopin items, and numbers by Albeniz, Dohnányi and others.

Norden Conducts Christmas Oratorio

READING, N. J.—The Reading Choral Society (N. Lindsay Norden, conductor) opened its seventh season before a capacity audience at Rajah Theatre on December 12. The work performed was Bach's Christmas Oratorio. Assisting the Reading singers was the Brahms Chorus of Philadelphia, the combined forces numbering some 300 voices. The accompaniment was furnished by members of the Reading Symphony and Philadelphia orchestras; as well as Carroll W. Hartline, organist, and Alice B. Hangen, pianist. Soloists were Olive Marshall and Laura M. Snyder, sopranos; Lillie H. Fraser, alto; Frank Oglesby, tenor; and Leon Hoffmeister, bass. Mr. Norden's talents are at home in the Titanic setting of such music, and his reading was a noble and impressive one. Under his command, the various musical elements assumed their appropriate values in the tonal whole. The chorus showed breadth and sensitive response; the soloists, understanding and vocal excellence. The a cappella excerpts were sung by the ensemble with notable clarity and expression. English texts were used. Henry Hadley's Mirtle in Arcadia will be sung at the spring concert of the Reading Choral Society. R. B.

President Hoover Commends Musicians Orchestra Concerts

President Hoover has personally endorsed the series of concerts which the Musicians Symphony Orchestra of 200 unemployed musicians are giving at the Metropolitan Opera House, New York. The President's letter reads: "I thank you cordially for your invitation to Mrs. Hoover and myself to attend the performance on Tuesday evening, December 27, of the orchestra formed from unemployed musicians in New York. Earlier engagements here will not permit us to at-

tend, but I wish you to know of my hearty commendation of this admirable provision by which these artists are enabled to make their livelihood throughout the winter, and in so doing bring to their generous friends and to the public the joys of great music finely rendered. This is indeed a model example of community concern and provision to prevent distress."

Hofmann and Bauer Play in Cleveland**Wiener Saengerknaben Captivates**

CLEVELAND, O.—The dearth of piano recitals experienced in these parts, a fact much bemoaned by local artists and students during the past five years, was relieved suddenly during the first week of December, when Cleveland revelled in the appearance of four pianists, each an individuality of distinction.

Rachmaninoff, presented by the Philharmonic Concert Co., drew a large audience to Public Music Hall. The only important number on the printed program was Beethoven's Appassionata, which was delivered in a poignantly sinister, though interesting style.

Josef Hofmann's art, too well known to be minutely dissected, was again apparent in the rarely heard F minor Chopin concerto with the Cleveland Orchestra under Sokoloff. It is amazing that Hofmann has lost none of the freshness and vitality of his pianistic art; his broadcast of the Rubinstein D minor concerto with the Philadelphia Orchestra three weeks ago being the most dashing and invigorating ever experienced by this reviewer.

The Singers Club is making steady strides towards artistic perfection with Beryl Rubinstein, indefatigable worker, at the helm. The program they offered at their first concert of the season was a thoroughly enjoyable one, the tonal choirs being well balanced and of fine quality. An interesting work dedicated to the club by Mr. Rubinstein, was finely performed and demonstrated Rubinstein's creative gifts.

Harold Bauer, soloist on this occasion, was feted for his artistic refinement in two groups. His finest playing was realized in his Schubert interpretation, the Brahms E

flat rhapsody and the Chopin A flat ballade completing his program.

Severin Eisenberger, a long established favorite in Cleveland, his abode for the past four years, again demonstrated in a piano recital at the Euclid Avenue Temple, that he belongs to the elect on his chosen instrument. His interpretation of Beethoven's Appassionata is that of the devout disciple, inspired by the greatness of the composer. A long list of lesser compositions, but all finely delivered with scintillating technic and highly developed musicianship, completed his program.

OPERA PLANS FOR CLEVELAND

Fortune Gallo paid Cleveland a fleeting visit, presumably to make arrangements and look over the field for his forces in January. A drawing card will be Jeritta in Lohengrin, if we shall thus be favored. While we are anticipating the San Carlo Opera Company in high spirits, we are rather dejected to hear reports that the Cleveland committee, which has sponsored the annual engagement of the Metropolitan Opera for one week during the past ten years, is unwilling to take the risk in these uncertain times, although guarantors have, as yet, not been called upon for any deficit as the engagements have heretofore resulted in a surplus. However, there are reports current that the Metropolitan may take the risk without a guarantee from the city.

VIENNA SINGING BOYS

The Wiener Saengerknaben gave a display of extraordinary talents of vocal art and highly developed musicianship. Opening their program with The Star Spangled Banner in English, singing it with charm, verve and rhythm, the audience was immediately captivated, and thunderous applause grew as the boys continued with such exacting numbers as the Spinning Song from Wagner's Flying Dutchman. Natural purity and sweetness coupled with intense dramatic feeling and variety of color characterized this unique musical experience.

Handel's Messiah is to be presented by the Cleveland Messiah Chorus under the direction of William Albert Hughes, at Public Music Hall. Soloists will be Mrs. George Hinda, soprano; Lila Robeson, contralto; Stephen Carrier, tenor; James A. McMahon, bass. R. H. W.

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APPROACH OF NEW TYPE OF RADIO BROADCAST SEEN

Programs to Assume Characteristics of a Performance in the Theatre

By MILDRED CHETKIN

It is generally the opinion of those whose business it is to record, scrutinize and finally provide for the satisfaction of the capricious humors of radio audiences that a new era in broadcast programs is on its way. Because radio is a form of entertainment which is available to many millions at all times, these periodic changes occur with disconcerting and often soul-chilling frequency.

The performer whose features are suffused today with the rosy glow of success, is constantly aware of the fact that tomorrow he will probably be qualified to speak with authority of the amenities of a life irrevocably removed from the beams of the spotlight.

We have seen the crooner come and go; now we are being exposed to the antics of a merry and highly prosperous band of comedians; and there are evidences that before long they too will be toppled from the throne. In fact, their presence on the scene is beginning to take on the aspects of an Arabian Nights session. Let the ingenuity of his script-writer once falter, and the comedian is lost. Let a choice motif in the pattern of a half-hour's entertainment be repeated once too often and that indescribable moment of silence that was designed for a flood of laughter hits his ear with the force of a well delivered blow. The studio audience, for instance, provided radio's amiable Baron with incontestable evidence, the other night, that after a certain point, it no longer mattered whether or not Charlie had been there, and we venture the opinion that an uncomfortable moment or two followed that discovery. This, then, is what the radio humorist must be prepared for, and, if his bag of tricks is rich enough, he will reinforce his hold on public favor with fresh material. Otherwise, he must fall.

From both the Columbia and Bamberger studios comes the prediction that the newer dispensation will no longer be a program built around an individual performer, but one conceived, rather, for its own sake as a complete unit. Several programs of this type have already reached the air, and they are commanding unusually large audiences. What characterizes them, particularly, is a certain active awareness of the rise and fall of an invisible curtain; what transpires between the opening and closing announcements of the program takes the form of a show, produced very much as if it were intended for the stage.

This, we believe, is a step in the right direction. Too often the program whose bid

for an audience lies in the performance of a single artist lacks the coherence a perfect broadcast should have. The orchestral interludes, for instance, that are continuously resorted to on such programs in order to divert the audience until the reappearance of the artist before the microphone often proclaim themselves too blatantly as filling-in devices. They provide a sharp let-down for the listener merely because they have not been made an integral part of the entertain-

STATIC

Nat Shilkret is gathering together the men who used to play in his Schrammelband. Their beer garden music will be heard in a motion picture short which Nat is making with Weber and Fields. . . . Channon Collinge, who conducts the Cathedral Hour, is the father of Patricia Collinge, Broadway actress. . . . Albert Ottinger, former Attorney-General of New York State, is a devotee of good music and a radio fan. Recently he was so pleased with the work of WOR's baritones, Rex Sheridan and Tommy McLaughlin, that he went to the station to congratulate the artists.

ment. A program, however, which presupposes the existence of listeners whose reactions are largely those of the audience in a theatre—the sense of anticipation, the demand for sustained action as well as climaxes, and, above all, for unity—has at least an intelligent approach to the problem of radio entertainment.

Moreover, the fact that a program is only thirty, or even fifteen, minutes in length does not absolve it from the responsibility of providing all of these elements for its audience. The notion that for as short a period as fifteen minutes audience interest will be self-sustained has proved completely false. The patron who may tolerate a quarter of an hour of poorly-constructed entertainment in the theatre will rebel before the first five minutes of an inferior radio program are over.

If radio entertainment, then, is to pattern itself more closely along the lines of entertainment in the theatre, the priceless ingredient of showmanship about which so much has been said, will assume greater im-

portance than ever, and it is not unreasonable to anticipate the advent of a new type of radio artist. He may never appear before the microphone, but the programs that bear the stamp of his touch will distinguish themselves from others on the air. His position in the studio will parallel that of the director of a play or a motion picture. The role which he assumes in the coordination and execution of a program will be adequately acknowledged and, no longer anonymous, he will be impelled to make of his art something personal and indubitably his own.

The studio director exists of course today, but listeners know little about him. He is the production man—and while at present his work is not generally accorded the wide significance that the motion picture director's may have, he is responsible to a great extent for the success or failure of a broadcast. He must, for one thing, set the pace of a program and weld its component parts into a tightly knit whole. He must be able to sympathize with, understand, and, as far as possible, satisfy the demands of the orchestra director, the soloist, the dramatic group, the announcer, the engineer, and occasionally even of the sponsor, though before they take form under his direction they may seem to defeat each other. The treatment of acoustical matters, the placement of artists and instrumental groups with relation to the microphone, the supervision of sound effects and the choice of broadcast personnel are all technical problems for which he is responsible. Beyond that, he must coach the announcer in the delivery of the all-important commercial announcement, soothe the nerves of the worried guest artist and help him to follow the rules of successful microphone performance, and, before everything else, he must be a proficient hand at applying all the principles of showmanship.

Reading the press notes of the broadcasting studios, we have often wondered why, when faced with a lack of material, they persist in concocting those absurd and fabulous stories in order to publicize their performers and their organization. It would seem infinitely more logical, since these extravagant confessions seldom reach print anyway, to expend this effort on drawing the men behind the scenes from out of their shells. The work of the program director, for instance, should lend itself admirably to the pen of a publicity man, and an examination of his choice in neckties should certainly prove as absorbing as the preferences of the current comedians.

We know how the hands of gifted directors have wrought miracles in other forms of entertainment; how, by employing some deft legerdemain, they have juggled and molded inferior material until it emerged as an artistic whole. Perhaps as the show itself grows in importance we shall be allowed to see something of all this in radio.

Christmas Broadcasts

Radio programs which occur during the afternoon and evening of Christmas Day probably will find especially large audiences. For when the general excitement and mixed emotions induced by the exchange of gifts have subsided, and when, after the Christmas dinner a stupefying lethargy, accompanied by a pronounced disinclination to attempt any physical or mental activity, however slight, descends upon the company; when the Sunday paper refuses to yield another word of interest—then millions will turn to the radio as to their salvation. Would that we had a wish for every listener who, from the profound depths of that mysterious, semi-conscious state, might rouse himself sufficiently to remark brightly that radio is wonderful.

Following are some of the outstanding programs of the day:

Columbia will offer a short-wave relay of Christmas celebrations abroad, comprising nine minutes of music and description from three cities. A description of the year's Christmas tree will be broadcast from Berlin; from France there will be heard a word picture of wooden shoes filled with gifts; and the festivities accompanying the hanging of holly and mistletoe will come from London. The program will also include native carols sung by the children of each country.

Over the same network Channon Collinge, directing the Cathedral Choir and assisted by the Columbia Symphony Orchestra and five soloists, will present Saint-Saëns' Christmas Oratorio.

Egon Petri is to appear for the second time as soloist with the New York Philhar-

ON THE AIR



AGNES ANDERSON,
contralto, is heard with the William Scotti Orchestra at the Hotel Pierre, New York City.

monic-Symphony Orchestra during the final concert under Issay Dobrowen's baton. Mr. Petri will perform the second piano concerto of Brahms. The orchestral portion of the program is to include the symphony No. 1 in B flat major by Schumann and Beethoven's overture to Leonore, No. 3.

Hymns and carols are to be broadcast by the Salt Lake Tabernacle Choir and organ from the Mormon Tabernacle in that city, and works of Haydn and Gounod are to be heard during the Columbia Cathedral Hour.

WOR has arranged four special Christmas programs. The carillon of St. Thomas' Cathedral in New York City will be heard on Christmas Eve and the next day. The proceedings of Father Knickerbocker's Christmas Dinner to the homeless is to be broadcast from the Municipal Lodging House, as well as the city celebration from Times Square, during which the police band and glee club will furnish a musical program. From the WOR studios on Christmas Eve there will be broadcast a musical tour of the globe, entitled Christmas Around the World.

On December 24, artists of many nationalities will participate in a broadcast from Ellis Island over a WEA network. Among those to be heard in this program for the aliens will be Lucrezia Bori, Harold Samuel, Otto Fassell, Giovanni Martinelli, Yoichi Hiraoka, the Russian Symphonic Choir, Erno Rapee and Jacques D'Avrey.

NBC microphones will be installed in the ancient Benedictine Arch-Abbey of Beuron, in the Danube Valley, from which the bells and a chant by the Benedictine monks are to be heard across the Atlantic.

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RADIO IMPRESSIONS OF A WEEK

The recital given on Wednesday by the Westminster Choir (under the direction of Dr. John Finley Williamson) presented several colorful and unusual selections. Thomas Morley's tuneful madrigal, My Bonnie Lass, She Smileth, and another early English song, John, Come Kiss Me Now, given as a musical dialogue by soprano and baritone soloists, provided the novelties of the program. A four-part chorus of men's voices was skillfully blended in a traditional sea chantey, and the entire group of mixed voices was heard in Stephen Foster's, I Dream of Jeanie and an interesting study in the Spanish dance rhythm, Castanets and Tambourines, by Lefebvre. Dr. Williamson preceded the performance of each composition with illuminating explanatory remarks. . . . During her weekly program given in conjunction with the National Federation of Music Clubs, Sylvia Sapira devoted herself sincerely and with considerable skill to a performance of Bach's preludes and fugues in E flat major and E flat minor. The series is to take in the entire Well-Tempered Clavichord (WABC). . . . Leonard Joy's orchestra caught the light mood of the Jerome Kern operetta, Music in the Air on the Five-Star broadcast over WJZ. . . . The program of the Newark String Trio over WOR sounded unpleasantly amateurish. Rimsky-Korsakoff's Song of India, the Nocturne of Cornelius Rübner and the Louis XIII Gavotte were among the selections. During the latter number especially the tones of the violin were harsh and strident. . . . We enjoyed Henrietta Schumann's program of

piano music over WEA. The first movement of Bach's Italian Concerto, April by Tchaikowsky, and Palmgren's Sunshine afforded an opportunity for a variety of tone color. . . . The seldom-heard Bishop opera, Maid of Milan, of which, incidentally, the famous Home, Sweet Home was originally a part, had a sprightly performance under Cesare Sodero's baton. Carol Deis, Paula Heminghaus and Fred Hufsmith were among the soloists. . . . The programs of the Ariel Ensemble, a WOR group, are among the pleasing sustaining interludes on the air. The Rameau Ballet Suite and the four Indian Love Lyrics of Amy Woodford Finden were given a fresh and careful performance. . . . It was good to hear Lawrence Tibbett's splendid voice again. He sang superbly an aria from Verdi's Traviata, a little Mexican melody, Estrellita, and the Toreador song from Carmen. William Daly, presiding with his usual authority over the orchestra, presented music by Moskowski and the polonaise from Mignon (WEAF). . . . We tuned in to a broadcast over WOR of the daily Carnegie Hall organ recitals which bear the distinction of having so favorably recommended themselves to Toscanini's notice that he rearranged his rehearsal schedules to accommodate them. Alexander D. Richardson, the organist, offered a program inspired by Wagner, and including the Liebestod from Tristan and Isolde, and Rienzi's Prayer. . . . Josef Pasternack brought a light grace and rhythm to selections from Henry Hadley's Ballet of the Flowers and the Vene-

tian Carnival, played by his Melody Moments orchestra over WJZ. . . . An interesting program devoted in a large measure to music composed in the dance form was presented by Rosario Bourdon over WEA on Friday night. Among the selections were the Dance of the Hours from Gioconda, Chaminade's Scarf Dance, the Egyptian Ballet of Luigini, and Strauss' Tales of the Vienna Woods. . . . We were among those who watched Chaliapin broadcast from the Columbia studios. The audience was for the most part clad elegantly in evening attire, but the Russian basso, sublimely indifferent to the demands of studio etiquette, appeared in a business suit, and soon after proceeded to unloose his tie and fling open his collar. From the first he took his place as host of the gathering. Before the concert went on the air, he asked his audience for "Silence, please!" and with broad, eloquent gestures rehearsed a song with his accompanist. Chanting, smiling, pacing continuously back and forth before the microphone, he placed a lozenge in his mouth and passed the box around to the orchestra men, who were torn between a desire to taste the candy and to preserve it as a memento. The orchestra, under Joseph Bonime's direction, opened the program with the overture to Thomas' Mignon, and Chaliapin, making his first radio appearance in four years, sang with incomparable zest and power an aria from Mozart's Don Giovanni. Schumann's Two Grenadiers, a selection from Boris Goudonoff and a sentimental English song, A Pleasant Little Chat, broadly burlesqued with many sighs and coy, sidewise glances, completed his portion of the program.

APPEARS FREQUENTLY



ROBERT BRAINE.

American composer, whose works are heard frequently on the NBC networks and who also appears regularly on the air as piano soloist and accompanist.

NETWORK OF NEWS

The Pangrac a Cappella Choir continues its broadcasts over WNYC. A recent program included motets for mixed choir by Palestrina, Baini, Vittoria, Griesbacher and Bruno Sauer, and motets for male choir by Anna Fuka-Pangrac and Haller. Francis Pangrac is the conductor. The choir is singing English, German and Czech carols during the Christmas holidays.

Eddy Brown chose Joseph Mayseder, nineteenth century violinist and composer, as the subject of a recent Master of the Bow program. The Mayseder concerto for violin and orchestra was the opening selection. Mr. Brown was assisted by the WOR Miniature Symphony Orchestra.

John Erskine was presented as piano soloist to WOR audiences by Philip James and the Little Symphony Orchestra during their December 17 broadcast.

Aniceta Shea, soprano, made her radio debut recently as guest artist on the FRA program, over WNAC, Boston. Miss Shea, who was selected at an audition in which more than 250 vocalists participated, is a graduate of the New England Conservatory of Music.

A program devoted entirely to the works of the French composer Lacombe was given

over the Columbia network by the Madison Ensemble (Vincent Sorey, director).

The first public concert of the newly organized Schenectady (N. Y.) Orchestra was held in that city recently. The orchestra is under the direction of David Buttolph, musical director of WGY. The proceeds of the concert were turned over to charitable organizations.

Rex Sheridan is appearing as the Beloved Vagabond on the Velogen program, a weekly WOR broadcast.

John Corigliano, former first violinist with the Columbia Symphony Orchestra, was soloist with that organization on December 13. The violinist, who has just returned from a concert tour as assisting artist with Chaliapin, has also toured with Marion Talley and has been soloist with the New York Philharmonic-Symphony, St. Louis Symphony and other orchestras.

The Sheaffer Lifetime Revue recently celebrated the completion of its first year of weekly broadcasts. The program features H. Leopold Spitalny's orchestra and comes over NBC.

A new series of weekly fifteen minute recitals has been inaugurated by Mme. Luella Melius, former coloratura soprano of the Chicago Civic Opera Company. Vittorio Verse and Hugh Ross alternate in conducting the assisting orchestra over WOR.

Frank Cambria, managing director of the Roxy Theatre, has accepted the invitation of Robert Ames Winthrop to act on the advisory committee of the Provincetown Playhouse Guild. Mr. Cambria broadcasts with the Roxy ensemble on Sunday evenings over Columbia.

Arturo di Filippi, frequently heard in musical programs over WOR, returned to that station as the guest of the Perole String

Quartet during a recent Sunday afternoon concert.

Amerigo Frediani, tenor, has come back to WINS for a new series of recitals.

Selections from Strauss' The Chocolate Soldier were played as an overture by George Earle and his orchestra during the weekly Columbia Blue Coal Radio Revue. Charles Carlile was the tenor soloist.

A new series, Famous Songs and Their Stories, was inaugurated over WOR on December 10.

Barbara Maurel, contralto, was soloist with the New World Symphony Orchestra during their regular Columbia concert.

Chandler Goldthwaite, whose organ recitals are a feature of WOR, has been signed to organize and direct a series of concerts to run for fifty-two consecutive weeks on a coast-to-coast hookup. The programs will originate in Hollywood.

Harvey C. Peterson has joined the San Francisco NBC staff. The young violinist was a pupil of the late Eugene Ysaye.

Lucille Peterson is back on WOR with a new weekly program.

Helen Board, soprano, was the featured artist on a recent Andre Kostelanetz Presents broadcast. This Columbia program is presented without announcements between numbers and includes a wide variety of music.

Harrington van Hoesen, baritone, Evelyn White, pianist and Frank La Forge, composer-pianist, presented the regular weekly musicale of the La Forge-Berumen studios over WABC, December 8.

Hunter Sawyer, tenor, sang Grace Austin's The Home of Yester-Years and Neidlinger's The Birthday of a King over WMCA on December 23.

RADIO PERSONALITIES

FRANK CAMBRIA

The Sunday evening concerts which are broadcast each week over the Columbia network from the studios of the Roxy Theatre are prepared under the direction of Frank Cambria, whose work as a painter, sculptor and architect has brought him distinction apart from his achievements in the theatre.

His career as an artist was begun when, after leaving the De Witt Clinton High School in New York City, he worked as an apprentice with Ernest Gros, scenic designer for David Belasco and Daniel Frohman. At night the young student attended courses in art and architecture at Cooper Institute and at the National Academy of Design, where he was awarded several prizes, among them the Suydam Medal for sculpture. Four years later he left the Gros studios and joined Jessie Bonstelle's Rochester stock company where, in addition to designing and painting scenery, he played minor roles in order to familiarize himself with all phases of the theatre.

Mr. Cambria's interest in the artistic decorations and stage presentations of picture theatres led him to accept a post with the B. S. Moss-Famous-Players-Lasky organization, and in 1918 he became art director of the Riviera Theatre in Chicago, soon after assuming complete charge of art and stage productions for the Balaban & Katz chain of theatres. His subsequent appointment in a similar capacity with the Publix Theatres followed.

As director of the Roxy Theatre he has been responsible for many innovations, among them the first presentation of Ravel's La Valse as a ballet. Mr. Cambria still retains an active interest in art outside the theatre, and is a member of the Architectural League.

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Music Notes From Coast to Coast

(Continued from page 21)

outstanding performance was by a large chorus under the direction of Dean D. M. Swarthout.

José Iturbi, pianist, was the second attraction on the Kansas University concert course.

MIAMI, FLA.—Fred Hufsmith, tenor of NBC, whose former home was in Miami was presented by the Mana-Zucca Music Club at Mazica Hall, December 6. Mr. Hufsmith is a former pupil of Elsie Graziani, head of the voice department at the University of Miami Conservatory, and has been in New York three years doing concert and radio work. Singing with his pure, lyric tenor voice, his program held works of Gounod, Rachmaninoff (violin obbligato by Jane French), Schipa, Donizetti (Irwin M. Cassel at the dulcitone), Brahms, Weingartner, and All for You, with words by Harriett Leonard and dedicated to Mr. Hufsmith by Mana-Zucca; I Shall Know (Mana-Zucca); Peace at Last (words by Irwin M. Cassel, dedicated to Mr. Hufsmith); Mana-Zucca; Old Mills Grist, words by Herman A. Heydt (Mana-Zucca); Nichavo (Mana-Zucca), accompanied by the composer. Frances Tarbou gave splendid support as accompanist for Mr. Hufsmith. A. F. W.

NORMAN, OKLA.—The Men's Glee Club, the Women's Choral Club and the Choral Union (R. H. Richards, director)

have promise of an active year. The Men's Glee Club, three times winner of the Missouri Valley Contest, have made several short concert trips. The Choral Union will present the Requiem Mass (Verdi) on January 11.

The University Symphony Orchestra (Paul S. Carpenter, conductor) gave its first concert December 7. Although Mr. Carpenter has been professor of violin at the university for more than fifteen years, this is his first as leader of the orchestra. Always a fine violinist, and thorough musician, it is not surprising that under him the orchestra showed promise. Charles F. Giard, professor of piano, was the soloist playing the Allegro Appassionata (Saint-Saëns) brilliantly.

Winners in the state Atwater-Kent Contest were Emily Stephenson, mezzo-contralto (Anadarko), and James Hankla, bass (Geary). Miss Stephenson, a junior in the university, is a pupil of William G. F. Schmidt, a member of the University Women's Quartet and contralto soloist at St. John's Episcopal Church. Mr. Hankla has attended Oklahoma Baptist University and Oklahoma City University where he was a pupil of Clark E. Snell. He is a soloist at the Methodist Church in Geary. M. P.

PORTLAND, ORE.—At its third Monday evening concert the Portland Symphony Orchestra played two works new to the Rose City: Glazounoff's fourth symphony, and Dall' Abaco's Two Concerti da Chiesa, for a near-capacity audience. Willem van Hoogstraten and his seventy-three musicians received enthusiastic applause.

Led by Ferenz Steiner, the Portland Piano Ensemble (thirty-eight women) offered the first program of its second season on December 8 at Civic Auditorium. Seated at

nineteen instruments, the pianists played Beethoven's eighth symphony, and compositions by Schubert, Bizet, and Tchaikowsky. Prolonged applause testified to the enjoyment of the audience.

December 10, the Portland Junior Symphony Orchestra (100 juveniles) opened its ninth season at Civic Auditorium. Nellie Greenwood, sixteen, was featured in two movements from Beethoven's C minor concerto for piano and orchestra. She won a triumph. Jacques Gerschkovitch also led his forces through Haydn's Surprise symphony. Congratulations are due these youngsters; their well balanced orchestra has a complete instrumentation and does not engage professional musicians. The program was broadcast.

Henri Arcand, local pianist, under the management of Eleanor Allen, gave a successful recital at Woodcraft Hall. With Lucien E. Becker at the second piano, he played MacDowell's concerto in D minor. J. R. O.

RICHMOND, VA.—The third of the Richmond Symphony concerts on December 12 brought readings of the Leonore Third Overture (Beethoven) and the Unfinished Symphony (Schubert). Other works on this program were Grainger's Shepherd's Hey, Sibelius' Valse Triste, and The Flying Dutchman overture.

Ruth Breton, violinist, distinguished herself in a brilliant exposition of Mendelssohn's concerto in E minor, playing with marked spirit and virtuosity. Her reception was ovational.

The second children's concert on December 8 was featured by the appearance of a local pianist, Charlotte Wood, pupil of Quincy Cole, in two movements of MacDowell's concerto in D minor, the young artist disclosing marked technical skill and poise.

Feodor Chaliapin, Russian basso, appeared at the Mosque on December 1, in T. Michaux Moody's series. The program was typically Russian. John Corigliano, violinist, Chaliapin's assisting artist, came in for much commendation. Ivan Basilewski accompanied.

Handel's Messiah was given an inspiring performance at Grace Covenant Church on December 13, by several united choirs directed by F. Flaxington Harker, under the auspices of the Virginia chapter of the American Guild of Organists. The soloists were Louise Homer Stires, soprano, Mrs. Walton Williams, contralto, Joseph Whittemore, tenor and Philip Whitfield, baritone. Louis Weitzel furnished organ accompaniments with preliminary numbers by Frederick Chapman.

Nancy Wilson, cellist, with George Harris at the piano, appeared in concert before the Ginter Park Woman's Club on December 7. The sonata in A major (Beethoven) was the featured number, with other groups of shorter items. Miss Wilson played masterfully, combining deep feeling with an ample technic. Mr. Harris gave customary satisfaction in his accompaniments.

A string quartet from the Richmond Symphony Orchestra played before the Academy of Arts on December 11. The quartet comprised Mr. Frosali, first violin; Mr. Fontana, second violin; Mr. Langley, viola; Mr. Schwiller, cello.

Jan Munkacsy, violinist, made a concert appearance at Broad Street Church on December 11. J. G. H.

SAN ANTONIO, TEX.—The double bill of Gilbert and Sullivan's Trial by Jury, presented by the San Antonio Civic Opera Company (Mrs. Lewis Krams Beck, president) and Cavalleria Rusticana offered by the Houston Civic Opera Company (Mrs. John Wesley Graham, president) aroused much musical interest. The visit of the Houston company was a friendly gesture. The cast of Trial by Jury was as follows: Michael O'Bourne as the Usher, who made a decided impression with his fine bass-cantante; Eric Harker, whose acting and singing were enjoyed; Jack Blankfield, as the Judge, who played the part well; Glenn Wilson, as Counsel for Angelina; and Melba Biard, who sang and performed with her customary charm. The chorus did fine work. David Griffin conducted with his usual authority. Paola Lawn Autori, as Santuzza, headed the cast of Cavalleria Rusticana, displaying an exquisite quality of voice. Nella Roesti as Lola sang the small role most capably. Ivo Egidi as Turridu sang and acted with distinction. Virginia Hardee, as Lucia, was excellent. Melbourne Watson, as Alfio, was all that could be desired. Simone Belgioirno conducted with assurance. Following the two operas a ballet presented Tchaikowsky's Nutcracker Suite, which was colorful. The following schools of dancing were represented: Hallie R. Pritchard; Alexander Kotchetovsky and Pardonner. An exceptionally large audience was present.

El Anillo de Hierro (Marquez) was given recently. The cast included Luisa Bononcini Lauro, Elodia Calvo, Arturo Alcocer, Mario Pedroza de la Cruz, Jesus Fernandez,

Reginaldo Sanchez, A. Gamez and Jose Espino. Antonio Ortiz was the conductor. The production was very interesting.

Mrs. Hubert Foster was in charge of a program on Austrian music given at a meeting of the Tuesday Musical Club (Mrs. Eli Hertzberg, president). She read an instructive paper, illustrated with the following numbers: Allerseelen, Traum durch die Dämmerung, Ich trage meine Minne and Morgen (Strauss), with violin obbligato played by Ruth Howell, sung by Joseph Burger, baritone; Lied des Pierrot, from Die tote Stadt (Korngold) played by Mary Brown Campbell, pianist, of the fine arts department of Westmoorland College; and Arietta's Lute Song from Die tote Stadt, sung by Betty Longaker Wilson, soprano. Walter Dunham was the accompanist.

Dolores Urrutia, pianist and pupil of John M. Steinmetz, president of the San Antonio College of Music, played an enjoyable program at the Witte Museum, in connection with the Open Forum lecture hour. Numbers given were by Bach, Chopin, Steinmetz and Saint-Saëns, all with fine interpretative insight. The lecturer was Lawrence Monroe, president of the Henry George Lecture Association of Chicago.

The Tuesday Musical Club presented the San Antonio Teachers' Chorus (Lulu Griesenbeck, director) in annual concert. The first half consisted of saxophone and piano solos and violin ensemble. The second part was entitled Mothers of the World, arranged by Mary Kroeger Wangler. The Mother of the World was portrayed by (Miss) Eddie McCurry, surrounded by Chinese, Japanese, East Indian, Austrian, German, Welsh, American Indian, Irish, Bohemian, Russian, Spanish, French, English, Negro, Italian and American mothers. Songs of each nation represented were sung by various teachers and by the Teachers' Chorus as illustrations.

Lois Davidson, soprano of Houston, appeared in costume recital, with Mrs. Frank St. Leger at the piano. French peasant, Gypsy, Spanish, Russian and songs of the Gay Nineties were given. The quality of Miss Davidson's voice was lovely. The proceeds of the recital will go to the fund for the restoration of the home of Robert E. Lee in Virginia.

The San Antonio Music Teachers' Association (Meta Hertwig, president) held the second open meeting of the season. The speaker and guest of honor was Henry E. Meyer, dean of music at Southwestern University, Georgetown, Tex. His topic was Music, a Pleasant Recreation. The talk was illustrated by the following: Turkey in the Straw (Guion) played by Cecile Steinfeldt Satterfield, pianist; Orientale (Cui) played by Marjorie Murray Keller, violinist; I Love Life (Mana-Zucca) and Don't Want to Know (Fay Foster) sung by Joseph Burger, baritone; The Rosary (Nevin) played by Evert Allen, cellist. The accompanists were Lucy Banks, Norma Owen and Agnes Sanchez. Mr. Meyer stressed the fact that publishers are offering the public much excellent new music this year and played several numbers which he recommended. S. W.

TALLAHASSEE, FLA.—The Florida State College School of Music faculty has given a number of recitals recently. The Instrumental Trio (consisting of Anna Mae Sharp, violin; Owen Sellers, cello; Mona Alderman, piano) gave a joint recital with Etta Robertson, soprano, head of the voice department. A homecoming faculty concert was given on Thanksgiving Day by G. Wade Ferguson, baritone; Anna Mae Sharp, violinist; Adelaide M. Lee and Ella Scoble Opperman, organists. The Instrumental Trio, Miss Robertson and Miss Opperman also gave a concert in Quincy, Fla.

The college orchestra, under the direction of Walter Ruel Cowles, appeared in concert on December 8. The Bach Brandenburg trio in D major was played by Dean Opperman, piano; Lorelie Tait, violin, Wilma Bristol, and the orchestra. Mary Murphree Meginniss, soprano, sang O Don Fatale from Don Carlos with the orchestration arranged by the director. Mr. Cowles presented two of his own orchestral compositions composed during the past summer. They are called Air de ballet and Trois Amis, and are melodious and well written.

The college glee club (G. Wade Ferguson, director), performed the last Sunday before the close for the holidays. The club was assisted with a group of carols by Gladys Olive Koch, soprano and Mary Reeder, harpist. E. S. O.

Roeder Pupils Play

The second students' recital at the Institute of Musical Art of the Juilliard School of Music, New York, was given on December 3 by students of Carl M. Roeder. Those appearing were Mary Siegal, Emil Abrams, Gertrude Steinman, Doris Frerichs and Haru Murai. The music was from the piano literature of Beethoven, Bach-Tausig, César Franck, Brahms and Chopin.

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As far as discs are concerned Wagner has always been a best seller. His followers are staunch supporters of the phonograph. Find a really fervent admirer of the Ring, Tristan, Die Meistersinger or Parsifal, in this day of audio-scientific advancement, and you will discover another enlightened user of pick-up and loud speaker. For obvious reasons the two go hand in hand. Opera house performances, limited and centralized, and the increasing popularity of purely orchestral music drama excerpts, have done much toward lending importance and desirability to registrations of this eloquently scored music. Back in 1926-27, when recorders first began to suspend those highly susceptible microphones above conductors' desks, readings of Wagner were already greatly in demand. First came a notable series of instrumental fragments—Siegfried's Journey to the Rhine, Fire Music, Ride of the Valkyries, Siegfried's Funeral March—all conducted by Albert Coates. Stokowski and his Philadelphians registered an episode or two. The news, a year or so later, that Bayreuth performances were to be electrically enregistered made the head of many a phonophile giddy with expectancy and also attracted a host of Wagnerian tyros.

Soon, however, complaints arose against the practice of "excerpt" recording. The rabid Wagnerian wanted the music dramas complete and unexpurgated. And the recording companies, always with an eye to sales, took account of these pleas and planned to give him exactly what he desired—but, to remain on the safe side of things, in medium sized doses.

Columbia's bulky Tristan and Tannhäuser albums (preceded by a volume of excerpts also recorded at Bayreuth) omit several of the less important passages but in the main, provide satisfactorily encompassing editions. The London studios of His Master's Voice several years ago first took up the burden of recording representative passages from the Ring with the idea of eventually completing each work. Götterdämmerung and Die Walküre were extensively but not completely engraved. The third act of Tristan and Isolde was phonographically enshrined. Excerpts from Siegfried and Das Rheingold were first released in England in one album; a later Siegfried album No. 2 continued that portion of the Ring referred to by some as the scherzo. These Siegfried discs were subsequently published in America by Victor in one album (No. M83) which we shall hereafter refer to as Siegfried volume one. Volume two, currently released by Victor (No. M161) fills out various unrecorded passages from Acts I and II. Simultaneously, in England, H. M. V. releases Siegfried album No. 4 (HMV No. 166), volume three in our list, containing the Brünnhilde-Siegfried music from Act III and the prelude to Act I.

In order to avoid confusion and be of some assistance to the listener, we have followed the records from each album with the Schott vocal and piano score, and indicate below the proper sequence of record sides—something, unfortunately, that the otherwise illuminating descriptive brochures which accompany the recent sets fail to do. These booklets, however, admirably present the German libretto, with English translation, historical data surrounding the work and leit-motif indications.

First we advise you to play the prelude to Act I, taken from H. M. V.'s latest Siegfried album. It is on the last side of record four, played by the London Symphony Orchestra conducted by Robert Heger. Next the recent Victor album, No. M161, which we call volume two: The first side begins on page 4 (Tempo I) during the last measures of the prelude and continues through scene 1, Mime and Siegfried (Heinrich Tessmer and Lauritz Melchior, tenors, with the London Symphony Orchestra conducted by Robert Heger); the music continues on sides two, three and four, uncut to page 36, tenth measure, after double bar line. Side five takes up the scene on page 42, second bar after change of signature; the sixth record face begins on page 50 (the profound chord sequence which Wagner has devised to depict the Wanderer—heard accompanying the words, Schweisst mir das Schwert—is repeated at the beginning of side six to maintain the atmosphere of majesty invariably associated with the Wanderer in this scene) scene 2, Mime and the Wanderer (Tessmer and Friedrich Schorr, baritone); on page 55 after bar 17 there is a cut of twenty measures

to bar 13 on the following page where side seven begins. The drama continues uninterrupted on side eight until the record ends after the twenty-fifth measure, page 64.

It is now necessary to play the first disc in volume one (Victor No. M83). The cut preceding this is the longest in the entire Siegfried collection. It takes us to scene 3, Mime and Siegfried, twenty-four pages back. This record, No. 9805, begins on page 88, bar 10; Melchior's Siegfried is retained but the Mime is that of Albert Reiss; Albert Coates now conducts the London Symphony Orchestra. Side one goes to the end of page 98. There is a cut to page 106, second measure from the last. Sides two, three and four continue the scene through to the end of Act I.

Three pages of the prelude to Act II remain unrecorded. Our volume two (Victor No. M161) side nine, furnishes the next music: Alberich's (Eduard Habich, baritone) In Wald und Nacht, page 139, bar 4, record No. 7695A. The record ends on page 146, bar 9. The tenth side continues the scene between Alberich and the Wanderer after a cut to page 151, bar 11. A cut within this record begins on page 152, after bar 3, and goes to page 155, bar 3 (Fafner's voice is not identified on the record label). The side ends at bar 7, page 160, just before the end of the scene. The first lines of Siegfried and Mime in scene 2 are omitted. Side five of our volume one (Victor No. M83) takes it up on page 171 as Mime disappears in the forest leaving Siegfried stretched out comfortably under the linden. Side six brings the music to bar 15, page 184, Siegfried's horn call which disturbs and awakens Fafner. The "On the stage" variations are deleted; side eleven of our volume two (Victor No. M161) begins at bar 6 on the following page. This side contains a cut; Fafner, mortally wounded, has fallen to the ground, page 190, where the cut begins—it ends at the worm's dying prophecy, next to last measure, page 193. The side ends on the following page, bar 16. Record face twelve begins with scene 3, Act II, Mime and Alberich, and ends at bar 4, page 208, just before the song of the Wood Bird.

To volume one (Victor No. M83) again. The seventh record side begins on page 224, second measure; side eight continues the music which is uncut to the end of Act II, page 238.

Act III: Sides nine, ten, eleven and twelve—Wotan and Erda (Emil Schipper, baritone, and Maria Olczewska, contralto)—publish the music, including the prelude, uncut from page 239 to page 261, scene 2. The remainder of the page and nine more, including six bars on page 272 are deleted. The scene between Siegfried and Wotan—The Wanderer (Melchior and Rudolph Böckelmann) is taken up on side thirteen. The succeeding four sides continue the drama uncut to page 296 at Brünnhilde's awakening.

You will find that three sides yet remain in volume one, 18 to 20. These project a cut version of the Brünnhilde-Siegfried scene, sung by Frida Leider and Rudolph Laubenthal. In the light of the recent H. M. V. Siegfried album (No. 166), volume three in our distinction, we advise the buyer to delete the last disc of album No. M83 (Disc No. 9814) from his purchase. Unfortunately he will have to retain No. 9813 for its A side. The new H. M. V. album contains the complete duet between Brünnhilde and Siegfried, sung by Lauritz Melchior and Florence Easton. Aside from being superbly recorded, the portrayals are more richly delineated and the music, from page 296 of the score to the end of the drama, is presented without a cut. Seven record sides are used; as remarked above, the eighth side is devoted to a reading of the prelude to Act I. The orchestra is from the Royal Opera, Covent Garden; the conductor is Robert Heger.

The first Siegfried album comprises ten 12-inch discs (including the recommended deletion); it has been available for some time. The second, on Victor January, 1933, lists, contains six large discs, and the new H. M. V. importation embodies four large records. The music from Siegfried which remains to be recorded is trifling; seventy-six pages at the most, hardly as much as that usually removed for Metropolitan Opera presentations. Lovers of Wagner will exult in this practically unabridged Siegfried.

There can be no question that Melchior is one of the finest Heldentenenors of the day

*Sides 9, 10, 11 and 12 utilize the services of members of the Vienna State Opera Orchestra (Karl Alwin conducting).

*London Symphony Orchestra (Coates conducting).

*London Symphony Orchestra (Heger conducting).

and that his portrayal of Wagner's adventurous Boy Scout—whether it be while forging a sword, dispatching a dragon, impudently knocking Wotan's staff from his arm, or waking and loving an enchanted goddess—is amazingly well portrayed. Schorr's work in volume two provokes unstinted praise—he is a mighty puissant old god who intones his remarks with the weight of authority and foreboding. Olczewska's singing is especially engaging. But mere words cannot describe the eloquence and majesty pervading Mme. Easton's newly woken and beloved Brünnhilde—her noble declamations meet the level of Melchior's equally inspired Siegfried. The other singers are splendid in minor parts; we prefer Tessmer's Mime to Reiss'. The conductors are eminent Wagnerians and set dynamics and pace with accustomed authority.

The recording in volumes two and three is always rich, clear and well-volumed; reproduction afforded the music in volume one does not reach the same excellent level although it is uniformly fair. As far as the phonograph is concerned, Wagner's Siegfried seems eminently well presented.

Naturally the best method for learning the numerous leit-motifs of the Ring is by hearing them. It is, of course, possible to do this either by attending carefully the actual opera house presentations of the trilogy or by playing over the themes at the piano. There are decided limitations to both these means, however. The phonograph affords an infinitely better procedure.

Lawrence Collingwood conducts the London Symphony Orchestra in an exposition, one by one, of ninety motives from The Ring of the Nibelungs. These motives fill four sides of two 12-inch discs (Victor Nos. 11215 and 11216) and before each theme Mr. Collingwood, or someone else close by, pronounces in a dignified English voice, one, two or twelve, as the case may be. The listener has before him the musical notations together with the titles of each motive, supplied with the set, and he has only to play the records over and over in order to completely memorize each descriptive theme. In the future he will have no difficulty in associating these identifications with the dramatic events as they take place upon the stage or emanate from a phonograph speaker. The orchestra reproduces exceptionally well. As the method is obviously the best one yet devised, further comment seems unnecessary.

Goldman Makes Address at Benefit

At the Metropolitan Community Church, New York, for the benefit of the Mental Hygiene Clinic, Edwin Franko Goldman was one of the speakers. He addressed the organization on the subject, The Psychology of Inspiration; What Are the Inner Urges of an Artist? Other speakers at the meeting were Rachel Crothers, Leon Ehrlich, Romualdo Sapio, former conductor of the Metropolitan Opera House, Dorsha, the dancer, and Vincenzo Vacirca.

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Press Comments

GRACE LEADENHAM AUSTIN

Grace Leadenham Austin's song, The Little White Cottage, was featured on the program which opened the twenty-first season of the Orpheus Glee Club of Flushing,



(Photo by Chidnoff.)

GRACE LEADENHAM AUSTIN

N. Y., December 3. In his review of the concert, Erwin Gifford said: "Another noteworthy number, having its debut on this program, was The Little White Cottage, an air reminiscent of Ireland and her folk songs. The song was written by Grace Leadenham Austin and dedicated to the club. It used the familiar theme of the little cottage beside a green lane, the maiden with sweet eyes of blue and a lovelorn lad. It had rich lyric beauty and was acclaimed as such by the audience, who liked its simple sentiment." The following day another of Miss Austin's songs, At Eventime, was sung by Veronica Lynch, soprano soloist, at the People's Concert given under the auspices of the Board of Education in Jersey City, N. J.

Robert Swenson, president of the society, wrote Miss Austin: "On behalf of the Orpheus Glee Club, I want to express my appreciation of your kindness in dedicating to us your beautiful song, The Little White Cottage. We also wish to thank you for the honor of being the first club to sing it, and to congratulate you upon its composition. We hope that you were pleased with its rendition. Its sincere and enthusiastic reception by the audience, and their demands for its repetition must have convinced you that it was enjoyed by all."

DOROTHY CHAPMAN

Dorothy Chapman, artist-pupil of Edith Gaudenzi of New York, recently appeared as Gilda in Rigoletto with the French-Italian Opera Company at Massey Hall, Toronto, Can. The Toronto Evening Telegram commented: "Rigoletto's beautiful young daughter Gilda is one of Verdi's sweetest characters, and her singing should be the lightest and most girlish possible. Last night's Gilda was Dorothy Chapman—a Canadian artist—and her delightful work won an ovation thoroughly merited. In Caro Nome—that charming coloratura 'test piece' for all alleged light sopranos, which many attempt and few achieve—she sang with the ease and naturalness of a nightingale, six times the range, and fifty times the expression. It was a joy to hear the unsophisticated freshness of her notes, and there wasn't a 'wobble' in one of them. She was as good to look at as to listen to, an artist in every phrase of her song and rhythm of her personality." Pearl McCarthy, another Toronto critic, wrote: "There is something creditable in taste in the naïveté of Verdi's honor to the world of swords, masques and moonlit passions; and the sweetly clear coloratura of Dorothy Chap-

man, with its range and facility, embodies these qualities." The Toronto Daily Star reviewer declared: "Most engaging of the four principals, partly because she is a Canadian, is Dorothy Chapman from Hamilton. This young artist of twenty-two, in the role of Gilda, the pathetic, but sparkling, heroine, gave a beautiful performance, mainly in singing. A lovely, flexible voice, capable of anything in lyric opera, and in the big aria so effective that, but for the rule of no encores, she would have had to repeat it."

MARIA JERITZA

Maria Jeritza recently sang in Oklahoma City, Okla., in the Oklahoma City Coliseum. The Daily Oklahoman's review read as follows: "Maria Jeritza demonstrated a glorious voice coupled with superlative artistry. The high spot of the program was the second song—the Tchaikowsky Jeanne D'Arc. Perhaps none expresses tragedy in music with the natural force of the Russians; and all that Tchaikowsky put into this superb music Jeritza brought out. Here was high serenity and nobility of spirit glowing through dire, senseless, wanton tragedy—the very spirit of Jeanne D'Arc made corporate. It was an interpretation which transcended technical analysis, and held the listener in a sure grip till the last note was sung—and afterwards. The Debussy Beau Soir was hardly less impressive in a totally different way. Contrasting with the intensely personal quality of the Russian was the detached, impersonal yet poignant beauty of the Evening Fair. Debussy, master of atmospheric effects, caught perfectly the dim hush of the afterglow, merging imperceptibly into the green-silvering of the rising moon. And Jeritza, too, caught this perfectly, and perfectly expressed it."

The Times: "Her voice is that wonder sort of a soprano which is full, sweet and



(Photo by Setzer, Vienna.)

MARIA JERITZA

high, with deep notes worth of a contralto. Never a hint of strain in any of her work, and the rich tones simply rolled out and filled to completeness that immense building. Very few times in its history has the city had such a musical treat."

NELSON EDDY

Nelson Eddy, who is familiar in the fields of concert, opera and oratorio and as a soloist with orchestra, is cited as an outstanding radio artist in a recent letter from Batten, Barton, Durstine & Osborn to the baritone's managers:

"It is, of course, hardly necessary for us to tell you the unlimited enthusiasm which Mr. Eddy's performances in this hour have inspired in both our client and this agency. He has proven himself not only an artist of the very first rank and a singer second to none (which we knew), but an extraordinarily adaptable performer in the many and diversified parts he was called upon to play during the series. It is a real and unforgettable pleasure to work with such a person and I hope and am sure that our association with him will last for a long, long time."

EDGAR SHELTON

Edgar Shelton, pianist, recently appeared in St. Louis, Mo., playing the Tchaikowsky B flat minor concerto with the St. Louis Symphony Orchestra. The St. Louis Star-Times carried: "Mr. Shelton built up an admirable interpretation of the great concerto through its marked variations of color and mood, meeting the demands for power and precision without failing in either." The Post-Dispatch: "His performance was sober and poetic rather than the usual hysterical-dramatic essay but apparently lost none of its effectiveness on that account, for the audience accorded him a sizable ovation." The Globe-Democrat: "He played with the maturity and certainty of the seasoned

(Continued on page 30)



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Press Items

(Continued from page 29)

veteran. He had something big to work with, and he got the bigness out of it without yielding to the temptation of extreme virtuosity and dynamics. The audience was thrilled, and in response to its reactions, Mr. Shelton returned twice for encores."

SAMUEL SHANKMAN

Samuel Shankman, pianist, gave a recital at Steinway Hall, New York, on December 9. The New York American carried: "Mr. Shankman revealed a keyboard technique that stressed energy, power and endurance. In Chopin's B flat minor sonata his reading was notable for its fervor and vitality." The Daily North Side News: "A program which included Chopin, von Weber, Paganini-Liszt and Sgambati proved the skill of the well-known pianist." The Evening Journal: "He has a serviceable technique, agile and accurate, and his performance often touched the level of the brilliant." The New York Staats-Zeitung: "With super-dynamic touch and in a frame of perfect knowledge of music. Mr. Shankman interpreted works of Chopin, Sgambati, Weber and Paganini-Liszt." Mr. Shankman was introduced to his audience by Bide Dudley, the columnist. The pianist is familiar to radio listeners.

LUIA MACHELVANI

Luisa Machelviani, soprano, an artist trained by Florence Lee Holtzman of New York, Paris and Milan, was soloist on December 3 with the Syracuse Symphony (N. Y.) Orchestra, Vladimir Shavitch conducting. The Post-Standard review said in part: "Luisa Machelviani, the soloist, who is far better known abroad than in this country, proved to be a competent dramatic soprano, well versed in operatic lore, and with a pleasing voice of wide range and power." The same critic recounted that she "sang an aria from Ponchielli's opera La Gioconda and after being recalled several times gave the Voi lo Sapete aria from Cavalleria Rusticana. She has a well trained voice of operatic range and texture and stirred the audience to marked enthusiasm." The American: "The singer, who recently came to America after a long series of successes in opera abroad, made a splendid ap-

pearance. Her aria from Ponchielli's La Gioconda, delivered with orchestral accompaniment, opened the second half of the concert and delighted approbation at its conclusion recalled her until she sang again the latter strains. Mme. Machelviani displayed a strong sense of dramatic feeling and considerable volume, particularly in the higher tones of her colorful soprano."

FREDERIC BAER

Frederic Baer, baritone, opened the Community Concert season of Concord, N. H., November 15, singing a varied program, including Russian, classic and modern songs



FREDERIC BAER

by American composers. The Daily Monitor noticed the recital as follows: "His greatest asset is his unusual musical intelligence. Control of soft voice was especially pleasing; he also has a happy sense of the dramatic. There was stirring performance of the aria from Leoncavallo's opera Zaza. Moussorgsky's In My Little Room was to many the high spot of the program,

in which he brought to his audience the heart-breaking mood of this Slavic composer; it was a living thing last evening. The dramatic and exceedingly effective presentation of The Flea brought enthusiastic applause. Songs by the American composers Huhn, Speaks, Braine, Terry, Head, Morgan and Negro spirituals followed the Germans Brahms, Beethoven, Marx and Kaun; at the close he added novelties by Stanford (the singer's dramatic instinct was notable) and Carpenter."

RALPH LEOPOLD

Ralph Leopold, pianist, gave a program at the High School Auditorium, White Plains, N. Y., on December 2 before an audience of 800. According to the White Plains Reporter, "the program was well balanced and enthusiastically received by the audience." The White Plains Daily Press report read in part as follows: "Mr. Leopold scored great success with the audience with his excerpts from Siegfried which he had especially arranged for piano concert work. He was enthusiastically complimented on his Wagnerian presentation after the concert by Dr. Karl Riedel, assistant conductor of the Metropolitan Opera, who attended the recital."

Mme. Gloeckner Honored

Stefanie Gloeckner, founder-president of the Five Arts Club, which introduces young artists to musical New York, has been elected honorary life-member and chairman of the advisory board of the Provincetown Playhouse Guild (Robert Ames Winthrop, managing director). January 14, the new opera company organized by Mme. Gloeckner will produce Ghost of Brittany and Portrait of Manon at the Barbizon-Plaza, New York.

Barrère-Salzedo-Britt to Tour

The instrumental combination formed by Georges Barrère, flute, Carlos Salzedo, harp, and Horace Britt, cellist, will be heard at the Beethoven Association concert in Town Hall, New York, January 16. The repertoire of the three ranges from eighteenth century music to the present day and includes solo and ensemble groups. After the Town Hall appearance, they are to tour the United States. During March their itinerary holds

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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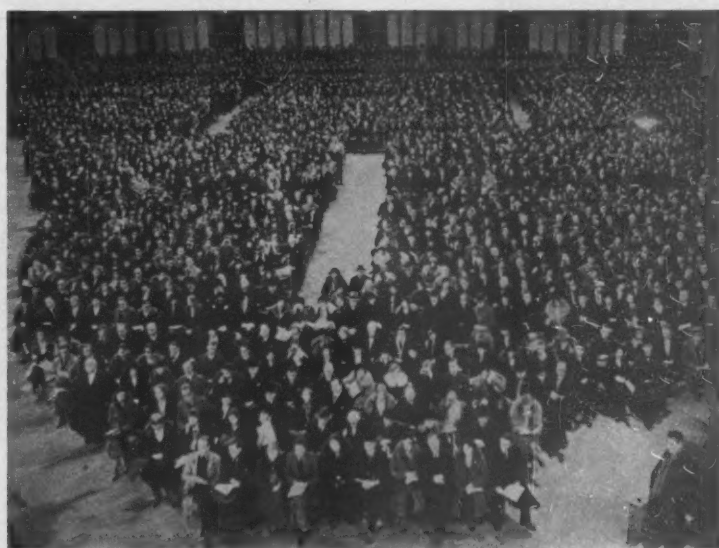
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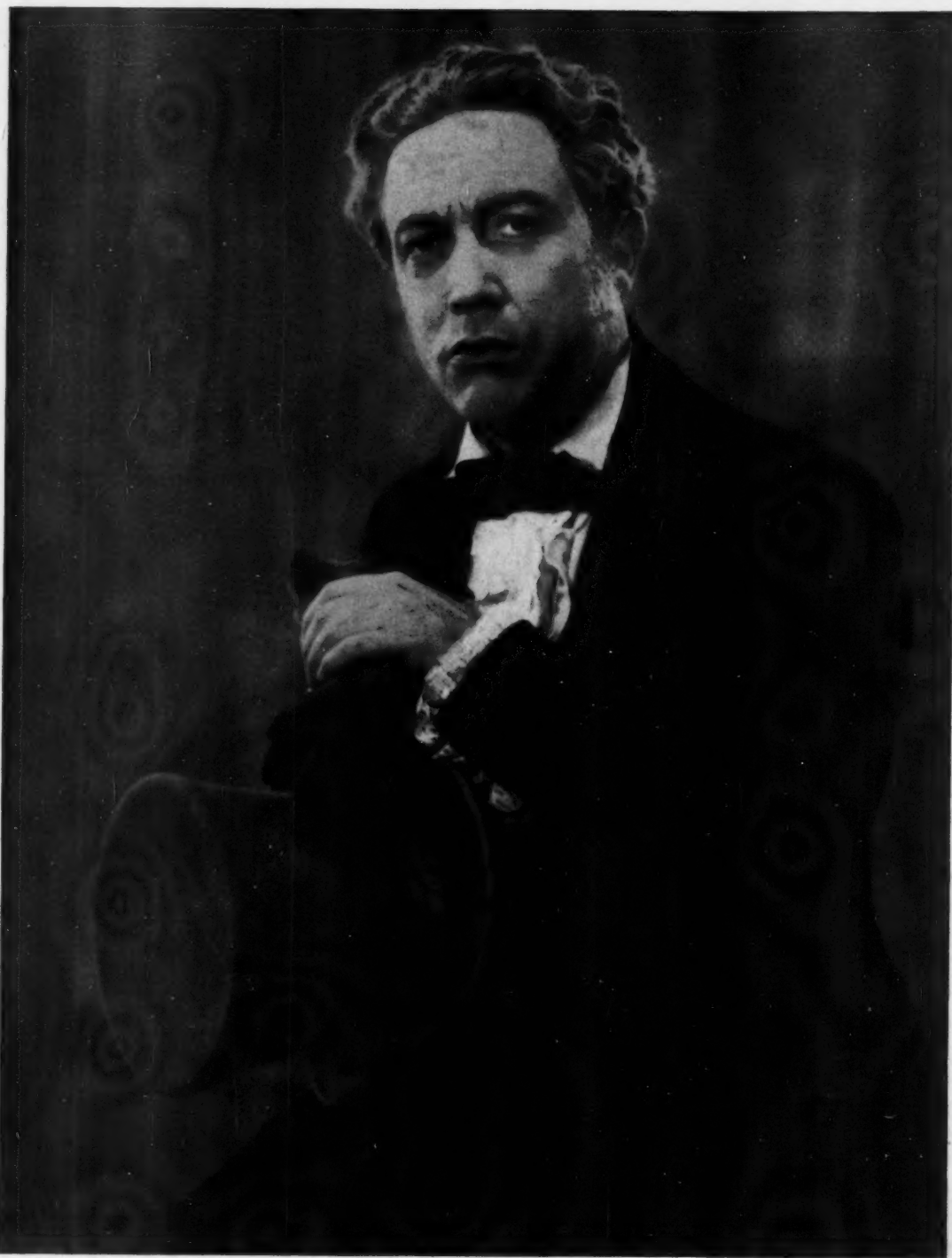
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the elder Germont in *La Traviata* at his
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